Kine WEEKLY

OUR U.S. SALES

See page 3.

"Adventures of Tartu" first week at Empire beats "Goodbye Mr. Chips" by 12%.

And "Chips" was pre-war, had an extra performance a day, and never heard a siren!

It's M-G-M iraculous!

Co-starring Fred Astaire and Joan Leslie, RKO Radio's eagerly anticipated musical, "The Sky's the Limit," has been described as "The Champagne of Entertainment." Boasting outstanding song and dance hits, fine romance and comedy, the new subject is to be presented to the trade at the ODEON, LEICESTER SQUARE, TO-MORROW, FRIDAY, OCTOBER 15th, at 10.30 a.m.

CINEMATOGRAPH WEEKLY, 14/10/1943.

Kinematograph WEEKLY

. 1,904. Thursday, October 14, 1943. Vol. 320

The BIGGER the feature—the more IMPORTANT the short—A "DISNEY" EVERY TIME!

U.S. MARKETS FOR BRITISH FILMS

"GRAB AND RUN POLICY" CONDEMNED

IT is understood the recent exchanges of views both in Britain and in the States between the circuit chiefs, producers and ther British interests and American executives may lead to mportant changes in policy regarding the marketing of British lms in America. Statements on this subject by foreign xecutives of U.S. companies are regarded as significant.

It is felt that the one-sided policy of supplying American ilms to the British market with little or no opportunity iven of offering distribution of British pictures in America nust come to an end in post-war arrangements.

Arthur Kelly, of United Artists, and John W. Hicks, of Paramount, are the latest exponents of this policy.

A striking phrase in an interview given to the KINE. New York correspondent by Arthur Kelly, United Artists' foreign markets vice-president, on the eve of his departure for Great Britain represents what many American executives are feeling with regard to interchange of film product between this country and America.

American companies can no longer expect to dump fifty or sixty pictures in a foreign market, then "grab the money and run," he declared.

He anticipates that in post-war days there will be a big increase in the interchange of product, and he notes the number of British films at present in America awaiting distribution and exhibition.

This point of view has already been elaborated by John Hicks, Paramount's foreign manager, recently in this country. He told the KINE. correspondent in New York that Paramount wants England to make more good pictures to show in America, and welcomes competition, which has been and is the life-blood of the Industry. He added, however, that his company has made no definite plans for producing in England.

If Mr. Kelly's views are shared by the home executives of his and other countries, some steps ought soon to be taken in America to see that pictures lying dormant there find their way soon to America's screens.

Such a policy would rule out such an arrangement as was entered into by American interests regarding "Gaslight," an eminently successful film in this country, which was bought by Columbia for distribution in America. It was never distributed, the rights being sold to M-G-M, who are remaking it in Hollywood.

RECENT ODEON PURCHASES

reed to by Board of Trade

plying to the question of ge Strauss, quoted on page 11, ding recent kinema acquisi- of J. Arthur Rank, Hugh n, President of the Board of e, said in the House of Com- on Tuesday:—

am informed that the pur- s by Odeon Theatres, Ltd., of aramount companies to which non. friend refers were com- d in August, 1942, negotiations ding the shares in Metropoli- Cinema Investments Corpora- Ltd., were far advanced last and are among those to the usion of which I consented in tter to Mr. Rank on June 28.

Kinema Cafes and Wages Act

e Cinematograph Exhibitors' iation has made contacts with Ministry of Labour on behalf members who are also pro- ors of cafés and restaurants ected with kinemas regarding peration of the new Catering s Act.

assurance has been given to .E.A. that in any commission may sit to explore condi- it shall be represented to and comment upon matters may arise.

TOP BUDGET PRODUCTION IN U.S.

Record Rentals Reinvested

The whole trend in America is towards top-budget pictures as the world-wide increase in box-office revenue is reinvested in production. So, while exhibition presents a scene of seething kinemas from coast to coast, studio activity in Hollywood responds with a new peak, not in the number of films being made, but in the financial commtments involved.

This development is reported by Max Milder, Warner chief, who has returned to London from U.S.A., where much of his time was spent in Hollywood with Harry M. and Jack L. Warner, viewing recently completed product and watching Burbank Studio operations.

"Military needs are a controlling factor as to manpower and materials," he stated. "Production is being kept in top gear to make the fullest use of talent while it remains available. Diminished supplies and compulsory negative film quotas leave no margin for waste. To get the utmost value out of the materials he is allowed, the producer must aim at high box-office potentials instead of letting his stock go for pictures in the lower brackets. Although no actual figure has been set, Warner Bros. may make from 20 to 24 pictures during 1943-44, yet our production budget is greater than when our output was 40 to 48 pictures a year."

A number of British productions have also been credited to Tedding

Continued on page 22

A FIGHT FOR PEACE

O'Brien Acknowledges

A tribute to the "herculean efforts" of the Producers' Association representatives in "averting at the last moment a strike in the studios" is contained in a statement to the Press by Tom O'Brien, general secretary of the N.A.T.K.E.

"The satisfactory settlement of the dispute between the Union and the Association is in a large measure due to the painstaking efforts of Messrs. A. W. Watkins, chairman of the Producers' Labour Sub-Committee, W. G. Hall, M.P., and Robert Clark," he says.

Excessive Film-going Condemned

PAST-PRESIDENT AND YOUTH PATRONAGE

THE huge increase in kinema attendances among children is causing concern among educationists, youth organisers, and other welfare workers. It is alleged that boys and girls are attending films three or four times a week, and are ignoring recreational facilities provided by various organisations.

This point was made by Lord Provost James Welsh, of Glasgow, speaking last week at the Diamond Jubilee Celebrations of the Boys' Brigade in Glasgow.

The Lord Provost criticised the kind of social order where such conditions prevailed that boys saw three or four films a week to the exclusion of more active recreations. Although in the business himself, he declared that he would rather see more opportunity presented for recreational facilities for the youth of the country.

Bolton Allegations.

The kinema-going habit among young people was also mentioned by W. Freeman, youth organiser for the Bolton Education Committee, in a talk to delegates and

Continued on page 11

News from all Fronts

ON

BRITISH MOVIETONE

A

KINEMATOGRAPH WEEKLY
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THE YOUTH PATRON

GOOD citizenship characterises the exhibitor; the successful kinema man, in his conduct of the most popular of our social amenities, puts in more than he takes out. There are, however, occasions on which he may see and understand the course, but finds it outside his power to follow it.

On general principles, every responsible member of the Trade will agree with the criticism that is being levelled against the great increase in the patronage of the children. As has been detailed by welfare workers in various parts of the land, visits four, five and six times a week are common amongst our youth, and however keen a man may be to earn dividends for his shareholders, he knows that excess of this kind is an unhealthy thing.

What publican likes a drunkard? The social effect of excess in the case of the pictures is perhaps hardly to be compared with that of excess in the consumption of alcohol, but there can be no doubt that our youth would be a more valuable asset to the nation if it learned the worth of moderation.

The attractiveness of the form of entertainment which our Industry supplies is not a quality to be ashamed of, nor is its cheapness. But it is hardly to the general good when we hear of boys and girls spending every hour available in the one form of relaxation—even our own.

But however our socially conscious exhibitors may deprecate this excess, it is hopeless to call upon them to curb it. In most centres the screen is almost the only form of entertainment, and the cure for the movie-mad must be found elsewhere. Youth organisations with their sports clubs, educational centres and discussion groups, admirable as their work is, are only touching the fringe of the problem, and the real trouble, inadequate home influence, is directly attributable to war conditions—father is on service, mother in the factory.

Long Shots

WITH the austere Athenæum Club as a near neighbour across the thoroughfare of Pall Mall and the Crimean Memorial and the Florence Nightingale statue opposite its front door, the British Film Producers' Association, in its new premises at 17, Waterloo Place, S.W., moves into an area redolent of Victorian respectability with clubs and embassies a stone's throw away.

THE building is attractively appointed with marble staircase and mahogany doors and frames, and if the B.F.P.A. has gained nothing in the size of its council chamber, the room is much quieter than at 52, Haymarket, which thoroughfare carried the heavy traffic from Piccadilly Circus.

E. W. WINGROVE, who, as announced last week, has been appointed secretary, desires to thank renters executives whom he contacted during his 8½ years with the K.R.S. for their good wishes in his new post and for the great helpfulness extended to him in his former duties.

E. W. WINGROVE

BACK to innumerable tasks in Wardour Street and Golden Square and at Teddington Max Milder is not likely to take immediately the advice tendered him in Hollywood by Harry Warner, to assemble around him a larger staff who can take from his shoulders the many tasks he now carries out.

HE enjoys his work as much as he enjoys his somewhat infrequent holidays, and at the moment is planning to return to his Hampstead home in preparation for the arrival of Mrs. Warner and family in the Spring.

DISTRIBUTION is to claim yet another ex-official of the London branch C.E.A. in the person of Arthur Moss, former general manager of A.B.C. Theatres. He is, I learn, to be associated with Maurice Wilson, formerly of Grand National, in an organisation which will release reissues of Selznick pictures and others. The assets of the old Grand National company have, I understand, been acquired, and activities are to be launched very shortly.

IT was interesting to read in the story of the daring exploits of three midget submarine officers by which the *Tirpitz* was torpedoed in Alten Fjord, that one of the officers was Lt. Henty Creer, R.N.V.R., who was second cameraman on "49th Parallel" during the making of that film, both in Canada and at Denham. Whether his film experiences in focussing and shooting in the studio helped him in his latest achievement it is difficult to say.

HENTY CREER came from Australia with his mother and sister at the age of 14. He went to Denham in the days of London Film Productions and became a clapper boy and passed through the grades to camera work until he became second cameraman on "49th Parallel." He is spoken of as an extremely able camera operator. His sister is a well-known artist and has exhibited at the Royal Academy. One of her pictures shows the interior of Denham during the filming of "49th Parallel."

AN opportunity occurs this week for Cinema Veterans to elect three honorary members in the persons of Harry, Jack and Albert Warner, who in 1903 (the Veterans' datum year) opened and ran the Castle movie theatre in Newcastle, Pennsylvania. Their forty years in the business has not been without its ups and downs, but hard work, foresight and resiliency of personality have carried them over difficult as well as easier times.

OFFICIAL films which are being prepared at Pinewood afford an admirable example of co-operation between British and American film interests in general, and in particular between Major Hugh Stewart, in charge of production of the Army Film Unit, and Lt.-Col. Frank Capra, of the United States Film Department. They are now engaged with the aid of Capt. Roy Boulting as director and supervising editor, in putting the final touches to the film of the Tunisian campaign to which I alluded last week.

SUCH a wealth and range of material has been obtained by Major Stewart that "Tunisian Victory" will exceed in scope, vigour and thrills anything we saw in "Desert Victory." Stewart spent eight months with the Eighth Army in North Africa organising the coverage by the A.F.U., and obviously his personal experience of the campaign will prove an admirable complement to the exercise of Frank Capra's professional skill in assembling the picture.

SIMON ROWSON was a visitor to C.E.A. headquarters on Tuesday, when he sat in with the General Purposes Committee acting as a Planning Committee. I gathered from him that the invitation to him had been accepted upon the understanding that any counsel he might give would have the general benefit of the whole of the film Industry as its aim—this, I imagine, having the approval of the Board of Trade, where his experience of the Industry is made available.

A FURTHER munificent gift has been made by D. J. James, the well-known West End exhibitor, to church charities in native Wales. He has added a further £6,000 to the Ministers' Grants Fund (Cardinganshire) which he recently established by subscribing £14,000.

TO stimulate other gifts to the South Wales Central Fund the Presbyterian Church of Wales Mr. James has promised also to subscribe a pound for every pound collected by the Central Fund up to a total of £10,000. It is estimated that the interest on this should raise ministers' stipends by £40 to £240 per annum.

IT is a sad duty to have to chronicle in these notes the passing of Aubrey Flanagan, London editorial representative of the *Motion Picture Herald*. Indefatigable at his job, with a quip ever on his lip, he had a host of friends who were genuinely shocked to hear the news of his death. I had known him for nearly 24 years before he came into Wardour Street, and found him ever the same in company—a jolly companion, wise and helpful.

IF you see Harry Quinton, Kent Branch C.E.A. Secretary, in Wardour Street, looking more youthful and more challenging than ever, it is because this 64-year-young exhibitor has a hunch that he is the youngest great-grandfather in the Trade. His son's daughter gave birth to a daughter on Wednesday of last week.

ASK Harry what is his birthstone and he will tell you. He is set up on Chislehurst Common a few miles from his business interests at Bexley Heath. The birthday stone is the monument recording the death of Prince Imperial. Harry made his first personal appearance that day. I have an idea Harry is already thinking of the possibility of becoming the youngest great-great-grandfather in the Trade. What an ambition!

APPROXIMATELY 650 boys and girls from four orphanages near London were the guests of United States soldiers last Sunday week in the first of a series of movie parties to be given by American enlisted men for orphans throughout the United Kingdom. "My Friend Flicka," an appealing story of a boy and his horse, was the picture.

STARS AND STRIPES, the U.S. Army newspaper, arranged the London party, which was held at the Tivoli, Gaumont-British contributing the theatre and 20th Century-Fox the film. Army trucks picked up the children at the orphanages and transported them to the theatre in four convoys, and at the theatre, soldiers from Eighth Air Force fields and Services of Supply installations near London joined groups of children and accompanied them inside. The show was the first of a series to be given in or near provincial cities for orphans.

THE STROLLER.

Close-Ups

by

— SCREENCOMBER —

Apres la Guerre

ET us speak of post-war planning and just how long can reconcile the Imperialistic ation of the Editor with the nomic demands of the pocket, dictated by that tyrant—Thirst. ake that urgent post-war blem, our old shipmate Admiral B. Matelot-Martin, once as fine ad as ever "Yessirred" his way ng Wardour Street. Preceded an aura of rum and tarry rope, blew in like a lamb only last k, and went out like a lion. en it's all over, obviously he 't, no matter how fervently we selves might wish it, go storm- up Wardour dropping depth rges on those he dislikes, a it in which he is currently ouraged and even commended. one thing there just aren't ugh depth charges.

Wart's Scheme

ART WINKLEHEIM already has his after-war plans in d with the recent flotation of "Winkleheim Back to Nor- ity Bureau." The functions of Bureau are numerous and ed.

or instance, there is a special ice for demobbed assistant ctors which teaches them s Sir" in German, Hungarian, anian, Italian, Japanese, Bul- an and any other enemy ue, a very essential qualifica- for those who wish to return ork in a British studio.

tograph hunters at a shilling ozen, Lord Mayors complete Addresses of Welcome, nted and Foot Police, red ets, brass bands, with a reper- which includes "Auld Lang ," "Home Sweet Home," nd of Hope and Glory" and ere'll Always be an England," l tributes in the "V" sign, all be hired to give Britain's ywood stars and technicians a y welcome on their return.

Safeguard

E explanation why all artistes playing for Ensa must now uniform is that as civilians are too conspicuous and run isk of being shot—by some of wn boys who have had to sit performances through.

Our New Critic

OBABLY the most straight- orward and effective of the s is Tom Ato—not a Jap, as believe, but actually one of Wrotton Tom Atos—yes, actu- Tom Ato comes to the point a directness that is embarras- o the recipient. "It was not lot Longslab who made the t, but Tom Ato," a wag once after a big premiere.

Ato can convey more in a motion than other critics express in a whole column. en Tom Ato knocks you," the *Acting World*, "You're st in the soup, you're part of Bottled or canned, Tom even a bigger wallop.

Valve Cuts in U.S.

"Kine" Cable from "Motion "Motion Picture Daily"

***GOVERNMENT** cuts recorder and reproducer valve supply 50 per cent.*

***GEORGE SCHAEFER** starts his own distribution; the first is "Burma Bound," from the Ledh Roosevelt-Armand Denis expedition.*

***U.S. GOVERNMENT** asks 30 per cent. ticket tax instead of present ten.*

***RADIO CORPORATION** develops a new type station which alows relaying television for post-war circuit telecasting.*

***CHARLES ROGERS** will make Chancy Olcott as "My Wild Irish Rose" for U.A. release.*

***CANADIAN ODEON** circuit head, Clarence Robson, dies in Toronto after year's illness; he was the first theatre manager there with the late N. L. Nathanson.*

***FAMOUS PLAYERS** Canadian head, J. J. Fitzgibbons, is new Chairman of the Canadian Motion Picture War Services.*

Future of 5,000-Seats Pavilion

At a meeting of Corwen Parish Council, Coun. J. Oswald Jones proposed that the Council should approach the four remaining trustees of Corwen Eisteddfod Pavilion with a view to having the building invested in the Council at an early date.

The Clerk was directed to write to the trustees, soliciting their views on the proposal.

The Pavilion is the second largest public building in North Wales, with a seating capacity for 5,000 people.

TEA LICENCES REFUSED

Suburban Application

Three kinemas—the Regal, Putney; the Regal, Streatham; and the Savoy, Wandsworth—applied, on instruction from head office, to Wandsworth Food Control Committee for licences to enable them to supply afternoon teas in the theatre during performances. as there were no facilities for cafés. Crockery could be supplied by head office if the licences were granted.

It was reported that there were seven nearby catering establishments to the Putney Regal, and nine within two hundred yards of the Streatham Regal. Both these applications were regused.

That of the Savoy, Wandsworth, was granted, it being reported that there were no such establishments nearby.

C.E.A. "CLEAVAGE EFFORT" RIDICULED BY C.M.A.

Vigorous Talk at National Conference

FURTHER progress in the development of the Cinema Managers' Association was announced at a national conference of the union held in London on Saturday.

A. Higham-Cowan (London) was elected president, R. H. George (Glasgow), vice-president, and W. L. Pember (North Harrow), national secretary.

Reporting on a year's achievements, Mr. HIGHAM-COWAN said that the goal of the second year must be to double the Association's membership. The National Charter for kinema managers had been presented to the C.E.A. with a request for a meeting, and a reply was awaited.

It might, he said, be necessary to force the issue and that would be done wholeheartedly. So far as members of the Association were concerned, on this issue, there could be no possible doubt.

Unity the Watchword

Efforts by the C.E.A. to cause cleavage among the managers were so apparent as to be ridiculous. Managers realised that an advance on their part was essential, and they would not allow these manœuvres to succeed.

If exhibitors thought that the influx of men from the Services was going to help them "they had another think coming."

Referring to the "Managers' Federation," with an address in Grimsby, he explained: "It is as fishy as Grimsby's main product and smells to high heaven."

In a year the association had established the principle of the right to recognition; they had united managers more firmly than ever in determination to stand for themselves.

"Our vision is bright and clear," he concluded. "The road is straight, so let us go to it."

The Coming Fight

Mr. PEMBER, acknowledging his election as secretary, was even more out-

Continued on page 22

SALE TO FIX S.O. CONDITIONS

Final Stage of Long Controversy

Representatives of the four kinemas in the Sale district, near Manchester, are to meet a subcommittee of the Sale Town Council to settle the conditions of Sunday opening, the Council having obtained a draft order.

This was expected to be the final stage in a controversy of over twelve months' duration.

When application was first made for a draft order, it was ruled that the R.A.F. officer who backed the application was not a competent military authority.

Another application was submitted, and on a town poll being taken there was shown to be a small majority in favour of Sunday kinemas.

Issues that remain to be settled are: Charitable contribution and hours of opening.

THE MANAGERS' FEDERATION

A STATEMENT of the aims and policy of the new Managers' Federation is printed in full on page 26

FILM STOCK FOR SHORTS

New Scheme Being Arranged

Film allocation to shorts producers and renters under the Board of Trade's stock economy regulations is shortly to be made on a revised principle.

Under present arrangements some shorts producers and renters have found themselves denied a supply of film stock owing to the fact that during the basic period of 1939 their output was small Their case has been put to the Board of Trade, which is drawing up a scheme under which a more equitable allocation can be made.

The scheme is in the nature of a stock bank, into which the total amount allocated for shorts will be "paid," withdrawals being regulated by the Board and adjustments made possible over two accountancy periods.

Aubrey Flanagan Passes

Yesterday, Wednesday, at noon, at Denham Church, the funeral took place of Aubrey Flanagan, for the past six years London editorial representative of the U.S. *Motion Picture Herald*, who was found dead in bed on Friday last, the victim of a heart attack. He was 46 years of age.

Aubrey Flanagan had a good knowledge of film personalities and a keen scent for news which was of the utmost use to his paper in New York. Many in Wardour Street will experience a sense of the loss of a genial friend.

A number of old friends assembled at Denham church for the service and the interment.

Kinema Licence Refused

Folkestone Town Council have refused to grant a licence under the Cinematograph Act to the Rex, Sandgate High Street, following a report by the Divisional N.F.S. Officer that the second exit doors on the east side were entirely closed in.

Edward G. Robinson, as he appears in the Columbia production **DESTROYER**

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 14 AND WED., OCT. 20

Thursday

Two Tickets to London
(G.F.D.)

G.-B. Theatre. **10.30 a.m.**

Cast: Michele Morgan, Alan Curtis, C. Aubrey Smith, Barry Fitzgerald, Dooley Wilson, Torquin Olivier, Mary Gordon, Oscar O'Shea, Colin Kenny, Shirley Collier, Mary Forbes, Holmes Herbert. **Director:** Edwin L. Marin.

First Mate American Dan Driscoll, of the British freighter *Lucky Star*, is held by the authorities in England when circumstances indicate that he aided in the ship's torpedoing by a German U-boat. Escaping, he is aided by a stranger, Jeanne, and the two reach London together after evading the police traps set for them.

Jeanne takes Dan to her home, where her small son Roddy believes that he is his long-lost father. Jeanne explaining that she was married to an English flyer who was killed on duty and Roddy had never seen him. Later, Jeanne learns that her brother was killed in the *Lucky Star*, and, despite his explanation, believes Dan responsible for the catastrophe.

Meanwhile, Admiralty detective Fairchild has traced both of them. Dan is rearrested and goes for trial. When asking permission to examine the witness who accuses him of signalling the enemy, in a dramatic re-enactment of what happened on the bridge that night manages to clear himself and pin the crime on his accuser.

Wintertime
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Sonja Henie, Jack Oakie, Cesar Romero, Carole Landis, S. Z. Sakall, Cornel Wilde, Woody Herman and his Orchestra, Helene Reynolds, Matt Briggs, Don Douglas. **Director:** John Brahm.

"Wintertime" is presented as the most lavish Sonja Henie musical 20th Century-Fox Studios have yet produced.

The story is set in Canada, where an enterprising young hotel owner, Cornel Wilde, finds business dwindling. But his best friend, Jack Oakie, manages by false pretences to entice to the hotel a wealthy Norwegian and his niece. They are given a great reception at the station by Cornel Wilde, Woody Herman and his orchestra, Cesar Romero and Carole Landis.

The next part of the story shows how Sonja Henie collaborates in making the hotel a big success, promoting ice shows in which she performs on skates to the rhythmic melodies of Woody Herman's Orchestra as an added attraction. During the romantic course of the picture Cesar Romero tries hard to win Sonja, while Carole Landis is out to make a match with Cesar. Finally, it's the young hotel owner who wins the love of the beautiful Sonja.

Under Your Hat
(British Lion)

Studio One. **11 a.m.**

Cast: Jack Hulbert, Cicely Courtneidge, Austin Trevor, Leonora Corbett, Cecil Parker, Tony Hayes, Charles Oliver, H. F. Maltby, Mary Barton, Glynis John, Myrette Morven and the Rhythm Brothers. **Director:** Maurice Elvey.

Take the screen's best-loved British comedy team, add Austin Trevor and Leonora Corbett, mix briskly in a crazy spy-hunt, season with sweet music to taste, place the whole confection in a setting of glamorous goofiness, garnish with pretty girls, and you have the perfect recipe for a screen success.

The fun starts when Jack Hulbert, an actor working on a picture with his wife, Cicely Courtneidge, is asked by Air Defence Minister Cecil Parker to investigate the theft of a secret aeroplane part. Jack's job consists of making love to a beautiful spy, played by lovely Leonora Corbett, and extracting from her the present whereabouts of the stolen gadget. Cicely, not realising how the land lies, takes a misty view of Jack's flirtation with the beautiful spy, and gets herself a job, in disguise, as the slinky Leonora's maid, in order to observe developments at close hand.

The scene switches to the South of France, where the chase begins in hilarious earnest. The chief of the spy ring hides the secret gadget in a chocolate box, which Cicely, now in the know, manages to get hold of. The scurry back to England starts, with Jack disguised as an Indian Army colonel, and the complications tumble over one another in a fast and furious whirlpool of liquid laughter. The scene showing Jack in a girls' school surrounded by lovely young damsels and for ever meeting the "You dare" expression of the ubiquitous Cicely, is too funny for words.

Friday

The Sky's the Limit
(RKO-Radio)

Odeon, Leicester Square. **10.30 a.m.**

Cast: Fred Astaire, Joan Leslie, Robert Benchley, Robert Ryan, Elizabeth Patterson, Marjorie Gateson and Freddie Slack and his Orchestra. **Director:** Edward H. Griffith.

Sparkling with gaiety, laughter and grand dancing, this new Fred Astaire and Joan Leslie starring vehicle ranks as one of RKO-Radio's most ambitious productions.

Brought together for the first time, these two stars turn in brilliant performances in their engaging rôles. Fred is an ex-Flying Tiger pilot on a brief leave before taking up service with another aerial branch of the Services. Joan is a photographer for a picture magazine, anxious to do something for the war effort and impatient of idle young men with no apparent purpose in life. Naturally, when the two meet there are fireworks, for Joan doesn't approve of Fred's seeming lack of interest in the war. But his unconventional methods intrigue her interest and a romance swiftly springs up, complicated by the fact that Joan's wealthy employer wants to marry her. Fred, moreover, realises that a Service pilot in war time hasn't much to offer a girl who would like a live husband.

The outcome of the plot is wrapped up in suspense and fun, while Fred not only does some of the finest dancing he has ever exhibited before the cameras, but proves to have an ideal partner in Joan Leslie. The film boasts three "hit" numbers especially written by Johnny Mercer and Harold Arlen and must be considered one of the finest musical comedies of recent years.

Always a Bridesmaid
(G.F.D.)

G.F.D. Theatre. **10.30 a.m.**

Cast: The Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert, Edith Barrett, Addison Richards, Walter Baldwin, Eddy Waller, Charles Williams, Matt Willis. **Director:** Erle C. Kenton.

The Andrews Sisters are hostesses for Lonely Hearts, Inc., a get-together organisation. Tony Warren, assistant district attorney, assuming the organisation is a cover for unscrupulous promoters, investigates the affair. At a "Lonely Hearts Party" he meets Linda Mae Perkins, a secret detective from the city detective bureau.

These two misrepresent themselves to each other and, in turn, each suspects the other. To get information from Linda, Tony invites her to dinner and she accepts in order to get something from him. Afterwards, Tony is blamed by his superior for going out with a suspected swindler. Linda, in turn, is ordered to make speedy arrests of the suspected crooks in the Lonely Hearts, Inc.

One misunderstanding follows another until detectives from Linda's office appear and arrest the two actual swindlers. At the same time, Linda handcuffs Tony. One of the detectives, however, recognises Tony and hands him a big laugh for coming out second best in the investigation.

Follow the Band
(G.F.D.)

G.F.D. Theatre. **2.30 p.m.**

Cast: Leo Carrillo, Leon Errol, Mary Beth Hughes, Eddie Quillan, Anne Rooney, Samuel S. Hinds, Bob Mitchum, and Frances Langford, Alvino Rey, the King Sisters, Ray Eberle, the Bombardiers, Hilo Hattie, the King's Men, and Skinnay Ennis and the Groove Boys. **Director:** Jean Yarbrough.

A farm worker on a dairy farm owned by Pop Turnbull devotes more of his time to playing the trombone than he spends on his farm duties. When Marvin and Pop's daughter Juanita announce their engagement Tate Winters persuades Marvin to go to New York on a "fool's errand." Marvin is instructed to get Pop a membership in the Dairymen's Association, which Pop has been refused repeatedly because he raises goats, not cattle, and again Jeremiah K. Martin, of the association, gives Marvin an emphatic "No."

Marvin gains success in a New York dance band and is offered a contract for a radio show sponsored by the association.

Tuesday

Yellow Canary
(RKO-Radio)

Cambridge Theatre. **10.30 a.m.**

Cast: Anna Neagle, Richard Greene, Nova Pilbeam, Lucie Mannheim, Albert Lieven and introducing Cyril (Dreamin' of Thee) Fletcher. **Produced** and **directed** by Herbert Wilcox.

The story boasts many ingenious twists and a special request has been made to audiences to attend all screenings at the commencement and to refrain from divulging the contents of the film to their friends who intend to see it.

Anna Neagle plays the rôle of Sally Maitland, member of a distinguished and loyal British family, whose pre-war association with the Nazi leaders has made her a notorious figure in the eyes of the British public. She is officially requested to leave Britain and take up residence in Canada, and in crossing meets Richard Greene, a young naval officer travelling incognito, and Albert Lieven, a Polish officer visiting his mother, a helpless refugee living in Halifax.

From this moment the film shows how the trio become involved in many outstanding dramatic activities that lead to the absorbing and surprising conclusion.

The spectator is kept on tenterhooks throughout the proceedings, and the story, never for a moment, gives an indication of its unexpected climax.

Good Morning, Judge
(G.F.D.)

G.F.D. Private Theatre. **10.30 a.**

Cast: Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes, J. Carrol Naish, Louise Beavers, Samuel S. Hinds, Frank Faylen, Ralph Peters, Oscar O'Shea, Marie Blake, Don Barclay. **Director:** Jean Yarborough.

Sudden success comes to Dan Burton and his songstress girl-friend Mira, when their song, "Spellbound" becomes a hit. Trouble follows shortly after when two song-writing brothers, Ben and Harry Pollard, claim that the song was written by them and sold to David for a large sum. The Pollard brothers are represented by the talented and beautiful young woman lawyer, Elizabeth Smith.

David accidentally meets Miss Smith and under an assumed name, takes her out to dinner. He gets the barman to put a knock-out powder in her drink so that she arrives late for the trial next day and is reprimanded by the judge. Elizabeth, realising what has happened, plans her revenge, and the result is a free-for-all fight between her and David. Amusing comedy situations follow until romance takes a hand and settles the matter.

It's a Great Life
(Columbia)

Gaumont-British Theatre. **10.45 a.**

Cast: Penny Singleton, Arthur Lake, Larry Simms, Hugh Herbert, Jonathan Hale, Danny Mummert, Alan Dinehart, Douglas Leavitt, Irving Bacon, Marjorie Ann Mutchie. **Director:** Frank Strayer.

The story opens in the Bumstead household, where everything, as usual, is in a turmoil. Daisy and her pups are racing through the house; Baby Dumpling (now known as Alexander) and his pal Alvin are conducting a business venture; Cookie, the baby is crying; Blondie is arguing with the floor-waxers; and the telephone is ringing.

Dagwood gets a wrong instruction over the telephone and buys a horse for his boss, Mr. Dithers, instead of a house. After a series of comic episodes Dagwood is ignominiously fired by Dithers for botching up a real estate deal with Hugh Herbert.

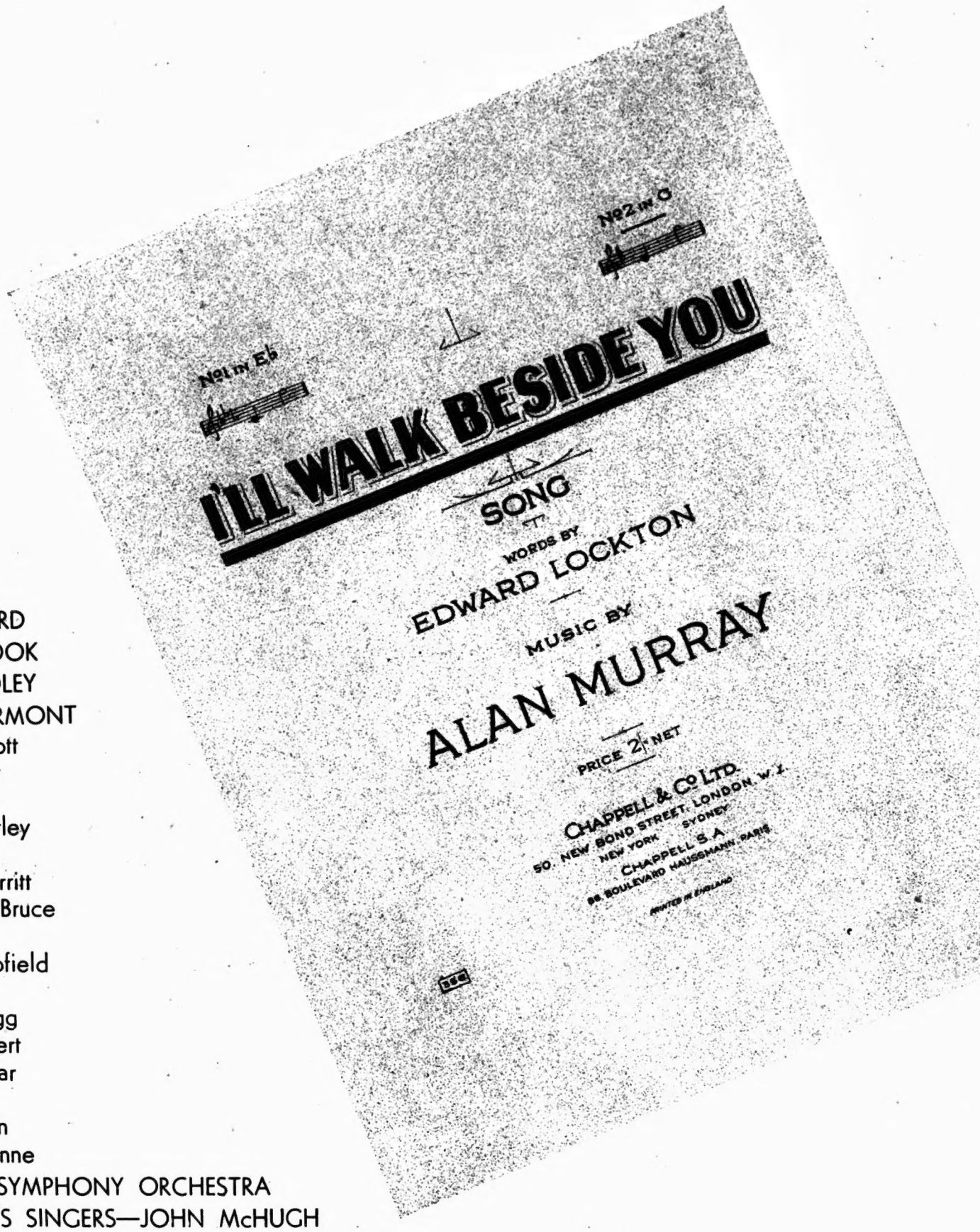
Blondie's efficiency soon brings order out of chaos and the dark clouds begin to scatter when Herbert, an eccentric millionaire, falls in love with the horse. He invites Dagwood to participate in a fox-hunt at his estate the next day. The hunt begins and Dagwood, who does not know the horse's bow from his stern, captures the fox—by mistake!

Herbert is so pleased at this display of "horsemanship" that he engages Dagwood to sign any sort of contract Dagwood proposes. Mr. Dithers, naturally, rescinds his earlier order, and Dagwood is restored to the payroll at an increased salary.

TRADE SHOW DIARY continued on page page 12

"It's a Grand Picture"

The comment that an Exhibitor wrote across his returns—and that's the general opinion.



RICHARD BIRD
LESLEY BROOK
LESLIE BRADLEY
PERCY MARMONT
Sylvia Marriott
Hilda Bayley
Hugh Miller
Beatrice Varley
Irene Handl
George Merritt
Toni Edgar Bruce
Kay Lewis
Johnny Schofield
David Keir
Gordon Begg
Harry Herbert
Ronald Millar
Len Sharp
Jack Vyvyan
Angela Glynne
LONDON SYMPHONY ORCHESTRA
ST. DAVID'S SINGERS—JOHN McHUGH

A Butcher Empire Production

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THE PRESS OF BRITAIN HA

"The greatest picture of the war. Evokes laughs, tears and pride. If you are capable of missing this picture you are capable of overlooking Armistice Night."

—Ewart Hodgson, "News of the World."

"This film deserves four stars. The story has the sting of a headline. Every foot of this picture is exciting."

—Ernest Betts, "Sunday Express."

"A thrilling reminder of the dark days when we were 'taking it,' and a fine piece of film making."

—Kay Quinlan, "Empire News."

"There will never be a more moving or dramatic picture. Brilliant and inspired."—Mary Hunt, "Evening Standard."

"Thrilling and inspiring. Forty-five minutes of thrills."

—Reg. Whitley, "Daily Mirror."

"Brilliant work. Fresh and dramatic. Will stir every heart."

—Campbell Dixon, "Daily Telegraph."

"More drama than in most two-hour features."

—C. A. Lejeune, "The Observer."

"The best film of the week. Genuine, moving, spectacular."

—Anthony Gibbs, "Sunday Chronicle."

Produced by U.S. War Department. Released for the Office of W

UNITED ARTISTS

"THE BATTLE OF BRITAIN"

"90 degrees. Every reel burns with memories you have yourself experienced. If you didn't feel a hero then you'll feel one now."—"Daily Express."

"Dynamically presented. Brilliantly assembled. The R.A.F.'s most glorious days."—P. L. Mannock, "Daily Herald."

"A dramatic picture."—R.W., "News Chronicle."

"A film that deserves to be seen."
—Elspeth Grant, "Daily Sketch."

"It is a fine film."—"Daily Mail."

"This is a film you must see."
—Harris Deans, "Sunday Dispatch."

"Vivid and inspiring . . . . Remarkable."
—William Hickey, "Daily Express."

"Magnificent . . . . Thrilling . . . . You should see this film."
—A. Jympson Harman, "Evening News."

"Will hold its place in national history."
—"The Daily Film Renter."

"Stirring general entertainment. Brilliant."
—"The Cinema."

"Excellent booking. Brilliant. Extremely well compered . . . well-designed tribute." —"Kinematograph Weekly."

on and the Ministry of Information, by United Artists. (Cert. U.)

Profit Taking in Kinema Issues

IN common with most markets, kinema shares encountered some profit taking during the past week, and on the whole movements were against holders.

One bright feature was Odeon, which rose further to 21s., a rise of 6d. in anticipation of the meeting. Twentieth Century ord. were also bright, with a gain of 3d. at 1s. 1½d., while A.P.P.H. ordinary, which have been rising for some time past, gained another 10½d. at 25s. 7½d.

A.B.P.C., among the big groups, were steady at 16s. 9d., but the preference lost 7½d. at 24s. The debentures, on the other hand, gained 15s. at £103½. Gaumont 10s. ordinary were steady, but the "A" ordinary at 8s. 4½d. were 3d. lower.

Madam Tussauds 1s. deferred lost most of their recent activity and declined 6d. to 1s. 9d., while the preferred ordinary at 17s. 4½d. were 4½d. lower. Moss Empires £1 ordinary fell 4½d. to 39s. Stolls were also on offer, and declined 1s. to 13s. 9d., while Union Cinemas 1st pref. at 18s. 6d. were down 1s. 3d.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	61/3	—
Assoc.Brit.Pic.Corp.5/-Ord.	16/9	—
,, 6% Pref.	24/-	—/7½
,, 4½% Debs. ..	£103½	+15/-
A.P.P.H. Ord.	25/7½	+/10½
Brit. & Dom. Films £1 ..	4/3	—
Brit. Lion 7½% Pref. 10/-	10/6	—/3
Capital Prov. News 5/-	4/3	—
Cine. Television Dfd. (6d.)	8/10½	—/4½
Dufay-Chromex 5/- Ord.	3/10½	—/1½
Gaumont-British Ord. 10/-	17/6	—
,, "A" Ord.	8/4½	—/3
,, 5½% 1st Pref. ..	20/6	—
,, 4½% Debs. ..	£102½	— 2/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£100½	—30/-
Mde. Tussaud 1/- Def. ..	1/9	—/6
,, £1 Prefd. Ord. ..	17/4½	—/4½
Moss Empires £1 Ord. ..	39/0	—/4½
,, £1 Cum. Pref. ..	22/4½	—
Odeon 5/- Ord.	21/-	+ /6
,, 6% Pref.	21/6	—
,, 5% Debs.	£102½	—20/-
P.C.T. 10% Guar. Pref.	31/9	+ /3
,, Cum. "A" Pref. £1	28/3	—
,, Cum. "B" Pref. £1	27/6	— 1/-
,, Const. 7% Pref. ..	25/9	+ /1½
Scophony (5/-)	3/4½	—/3
Sound City(Films)6%Pref.	8/9	—
Stoll Th. Corp.	13/9	— 1/-
Twentieth Cent. Ord. ..	1/1½	+ /3
,, 6% Pref.	3/3	—/1½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	18/6	— 1/3
,, 2nd Pref.	18/6	—/3

£1 Shares unless otherwise stated.

NEW FRED ASTAIRE SUBJECT

Five Films in RKO-Radio's Outstanding Trade Show Schedule

INCLUDING "The Sky's the Limit," with Fred Astaire and Joan Leslie co-starring, and "Yellow Canary," the Anna Neagle and Richard Greene co-starring production, RKO-Radio's newest Trade show programme of five films is easily the most important screened by the company in recent months, both as regards star values and in its quality of diversified entertainment.

A feature of the new programme is the large number of famous stars appearing, the players including such favoured box-office favourites as Fred Astaire, Anna Neagle, Joan Leslie, Richard Greene, Joseph Cotten, Orson Welles, Dolores del Rio, Robert Benchley, Tim Holt, Ruth Warrick, Albert Lieven, Lucie Mannheim, and Lupe Velez.

Trade show details are as follows:—

Friday, October 15, 10.30 a.m., Odeon Theatre: **The Sky's the Limit**, with Fred Astaire and Joan Leslie.

Tuesday, October 19, 10.30 a.m., Cambridge Theatre: **Yellow Canary**, with Anna Neagle and Richard Greene.

Tuesday, October 26, 10.30 a.m., Cambridge Theatre: **Journey into Fear**, with Joseph Cotten and Dolores del Rio.

Wednesday, October 27, 10.30 a.m., RKO-Radio Private Theatre: **Ladies' Day**, with Lupez Velez.

Thursday, October 28, 10.30 a.m., RKO-Radio Private Theatre: **The Fargo Kid**, with Tim Holt.

Gayest Musical.

Bringing Fred Astaire back to RKO-Radio, scene of his greatest triumphs, and teaming him with Joan Leslie, "The Sky's the Limit" presents Astaire as a young pilot on a brief leave from China, with Robert Benchley as a newspaper proprietor who employs Miss Leslie as a roving photographer.

Astaire, in civvies, falls in love with the girl, and has some difficulty in dodging her efforts to find him a job. When he discovers that Benchley also is in love with her, feeling that a flier in wartime has no business in asking a girl to wait for him, Astaire tries to further Benchley's suit. The heroine doesn't like this, and things build up to a gay conclusion of cross purposes and misunderstandings.

Two striking dance routines by the two stars, two solo dances by Fred himself, and three great new "hit" tunes by Johnny Mercer and Harold Arlen are featured in the picture. "My Shining Hour," "I've Got a Lot in Common With You," and "One for My Baby and One for the Road," are the songs. They are played in grand fashion by Freddie Slack and his orchestra.

Robert Ryan and Richard Davies portray a pair of Astaire's flying friends, and Elizabeth Patterson, Marjorie Gateson, and Clarence Kolb have important supporting roles. E. H. Griffith directed.

"Yellow Canary"

Uniting Anna Neagle and Richard Greene, two of the screen's greatest box-office stars, in the most sensational rôles of their careers, "Yellow Canary," which was produced and directed by Herbert Wilcox at the Denham Studios, has a remarkably original story. There are so many ingenious twists that a special request is being made to audiences to refrain from divulging its unusual contents to their friends who intend to see the picture.

Anna Neagle, daughter of socially prominent British family, has earned notoriety for her pre-war association with the Nazi hierarchy. The public antagonism to her attitude resulted in an official request for her to leave Britain and take up residence in Canada. On the liner crossing to Canada, Anna Neagle meets Richard Green, a young Naval officer, and Albert Lieven, a Polish officer. From this moment comes thrill after thrill,

Continued on page 11

UNION CINEMAS INVESTMENTS

The report of Union Cinemas Investments, Ltd., gives the following details:—

Rents receivable in 1942, £78,749, less expenses, £986, directors' fees £50, interest £49,284, taxes £14,785, mortgage redemption reserve £8,775, second mortgage redemption reserve £3,250, leaving £1,618. To preliminary expenses and Debenture issue expenses £931, forward £2,320 (£1,633).

The meeting takes place at 30, Golden square, W., on October 13, at 3 p.m.

Increased Swedish Film Profits

The leading Swedish film-producers and kinema owners, A/B Svensk Film-industri report a net profit of somewhat over 1,000,000 kroner (£59,000) for the financial year, July, 1942, to June, 1943, as compared with 700,000 kr. for the preceding year.

The board recommend that the dividend be increased by 2 per cent. to 9 per cent. on the A shares and 11 per cent. on the B shares.

Greater Union Profits

From the New York office of Australian Greater Union Theatres, Ltd., it is announced that the circuit profits for the past year amount to £138,000.

Universal's profit for the thirty-nine weeks to July amounted to $2,770,000.

Altrincham kinemas had to suffer a 30 minutes' delay in starting their performances on Friday evening owing to a breakdown in the electricity supply. The interruption, which began in the afternoon, lasted five hours.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Ardara Parish Hall, Ltd.—Registered in Dublin September 29. Capital, £8,000 in 800 shares of £10 each. Concert hall, kinema proprietors, etc. The directors are: Very Rev. Canon Byrne, P.P., Ardara, Co. Donegal; Joseph V. Herron, Ardara, Co. Donegal, merchant; Mrs. Maisie McNelis, Sean Cassidy, O.S., H. Kennedy, Christopher Byrne, O.S., and P. J. McHugh, addresses not stated.

Alpha Lens Co., Ltd.—Registered September 30. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on the business of manufacturers, wholesalers and factors of and dealers in protective, laminated, absorbtive and other lenses, optical, nautical, surgical, kinematographic and scientific instruments and supplies, lens machinery, plastics, plastic articles, cameras, films, plates, etc. The directors are R. E. Polden, Ravenswood, Teddington Park, Teddington; E. C. Thorpe, 22a, Berrylands Road, Surbiton; Ernest M. Crockford, 30, South Bank Lodge, South Bank, Surbiton; Mrs. Daisy Polden, Ravenswood, Teddington Park, Teddington. Solicitors: C. A. Madden and Co., Surbiton. Registered office: 40, George Street, Richmond, Surrey.

Coliseum (East Ham), Ltd.—Registered September 28. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are not stated.

S. M. Roxy (Birkenhead), Ltd.—Registered September 27. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Solicitors: Walton and Ray, 33, King Street, Luton.

SATISFACTIONS

Albion Picture Theatres, Ltd., Holyhead Road, Handsworth, Birmingham 21.—Satisfaction in full on August 20, 1943, of mortgage dated December 20, 1920, and registered December 29, 1920, securing all moneys due to Midland Bank, Ltd.

Cavendish Picture House (Derby), Ltd., 1-3, Stanley Street, Liverpool 1.—Satisfaction in full on August 30, 1943, of two further charges and mortgage dated January 13, 1938, November, 12, 1937, and August 4, 1937, and registered January 20, 1938, November 26, 1937, and August 10, 1937, respectively.

RECEIVERSHIPS (APPOINTMENT OR RELEASE

Imperator Film Productions, Ltd., Dial House, Shepperton-on-Thames. — Sir Harold Moore, of Dial House, Shepperton-on-Thames, ceased to act as receiver on September 16, 1943.

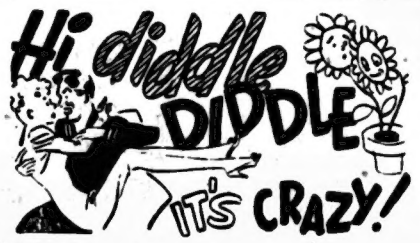
Herbert Wilcox Productions, Ltd., Dial House, Shepperton-on-Thames.—Sir Harold Moore, of Dial House, Shepperton-on-Thames, ceased to act as receiver on September 30, 1943.

Bankruptcy Discharge

At the London Bankruptcy Court on October 5, Stanley Leyton, carrying on business at 139, Sloane Street, and formerly of 214, Westminster Bridge Road, who failed in December, 1942, with liabilities of £1,880, was granted his discharge subject to a suspension of one month.

The Official Receiver reported that no assets had been recovered for distribution. In 1927 debtor purchased for £8,000 a two-thirds interest in the Coronation, Surbiton, and later formed a company to take over the interest of himself and others. He acted as a director of the company until March, 1928. One reason of his insolvency was attributed to his liabilities under guarantees on behalf of his kinema companies.

The amount available for distribution to charities from Sunday kinemas in Maidstone for the past half-year was reported as £816 19s. 1d., against £778 1s. for the previous period.



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...O-RADIO'S ...TAIRE ...ADE SHOW

...ngely matched trio becomes ... and romantically involved ... of exploits that are destined ...pectators on the very tip-toe ...ent until the final absorbing ... is reached.

...duction has been constructed ...nner that leads audiences ... follow the players through ... adventures, yet never ...stant giving an indication ...nouement. While boasting a ...al story, the film only uses ... war as a background. Anna ... the girl who deliberately ... the Luftwaffe to bomb Bucking- Palace and whose publicly known ...arns her the bitter antipathy of ...itish public, has never previously ...d a rôle that so served to ...strate her remarkable dramatic ... The rest of the cast includes ... Pilbeam, Lucie Mannheim and ("Dreamin' of Thee") Fletcher, ...st-named rendering one of his ...able ballads.

...ling Drama

... of the most thrilling films of the ...t season, "Journey Into Fear," ... presents Joseph Cotten, Dolores ...Rio, Ruth Warrick and Orson ... in the principal characterisations. ...f a strange shipboard romance off ...urkish coast.

...the new film, which Orson Welles ...ced and Norman Foster directed, ..., an American engineer, about to ... to America after inspecting ...leeds of the Turkish Navy in a ...ament programme, encounters ...del Rio, a Latin dancer, who sets ... fleece him and winds up by fall- ...n love with him.

Turkish police, learning that the ... plan to kill Cotten in order to ... the rearming, smuggle him off ...ssia on a Black Sea steamer, but ...estapo put two of its men on the ... ship. In desperate peril, Cotten ...es in the dancer, who tries to ...him, but fails. The vessel reaches ...m with Graham still unharmed. ...elpless, and his subsequent efforts ...cape cause the breathtaking con- ...n to the story.

...n Welles himself plays a Turkish ... chief, and important supporting ...cterisations are given by Eustace ..., Jack Moss, Edgar Barrier, ...t Sloane, Jack Durant and ...rd Bennett.

... Velez Comedy

... Velez and Eddie Albert, both of ... top-notch comedians, bring a new ... of comedy to the screen in ...lies' Day," which deals with ...d-the-scenes complications in a ...thletic club in its efforts to win ...orld's championship.

... great drawback of Albert, the ... star performer, is that whenever ...ls in love he loses his form. He ...for Miss Velez, who is on a bond- ... tour. Naturally his team try ...ak up the romance, but fail, but ...layers' wives, their eyes and the ... championship bonus money, take ...he job of parting Albert and Miss ... Their efforts lead to most of ...ture's hilarious complications and ... ...umingly funny climax. In ... ...rein to the fiery Lupe's ... to Albert's obvious ability, ... is said to hit a new high ... ...roulty comedy entertainment.

... ...funsters as Patsy Kelly, ...Daer, Jerome Cowan, Cliff Clark, ...drian, Joan Barclay and Carmen ... have supporting rôles, and ... themselves admirably under ...Goodwin's direction.

...rn Thriller

... ...ooked efforts of a pair of mining ... to kill an honest gold prospector ...er to get control of his valuable ...gs lead to suspense-laden events ... Holt's latest outdoor production, ..."Cargo Kid," which present Tims ...st-shooting cowpuncher who wins ... in a wager, and because of the ... is mistaken by the two mining ... as a killer whom they have

COMMONS QUESTION ON CIRCUIT PURCHASES

M.P. and Quota Intentions

AN inquiry as to whether recent purchases of kinemas made by J. Arthur Rank are in conformity with the assurance given to the Board of Trade is to be made in Parliament

The question, in the name of George Strauss, is as follows:—

"To ask the President of the Board of Trade whether the acquisition by Mr. Rank, on behalf of Odeon Theatres, of the Paramount companies operating in London, Liverpool, Glasgow, and Birmingham, and his recent offer to buy all ordinary and deferred shares in Metropolitan Cinema Investments Corporation were made with his consent; and whether they are in conformity with the assurance given to him by Mr. Rank and announced in July that he would not acquire additional kinemas or studios without the consent of the Board of Trade."

The Quota Riddle

The President of the Board of Trade is also to be asked by Capt. Cunningham-Reid whether it is the intention of the Government to remove the quota regulations regarding British films.

In connection with this question, at the recent meeting of the British Film Producers' Association when the subject of Mr. Brendan Bracken's alleged statement in New York on the quota was raised, the opinion was expressed that the Minister of Information had been gravely misreported.

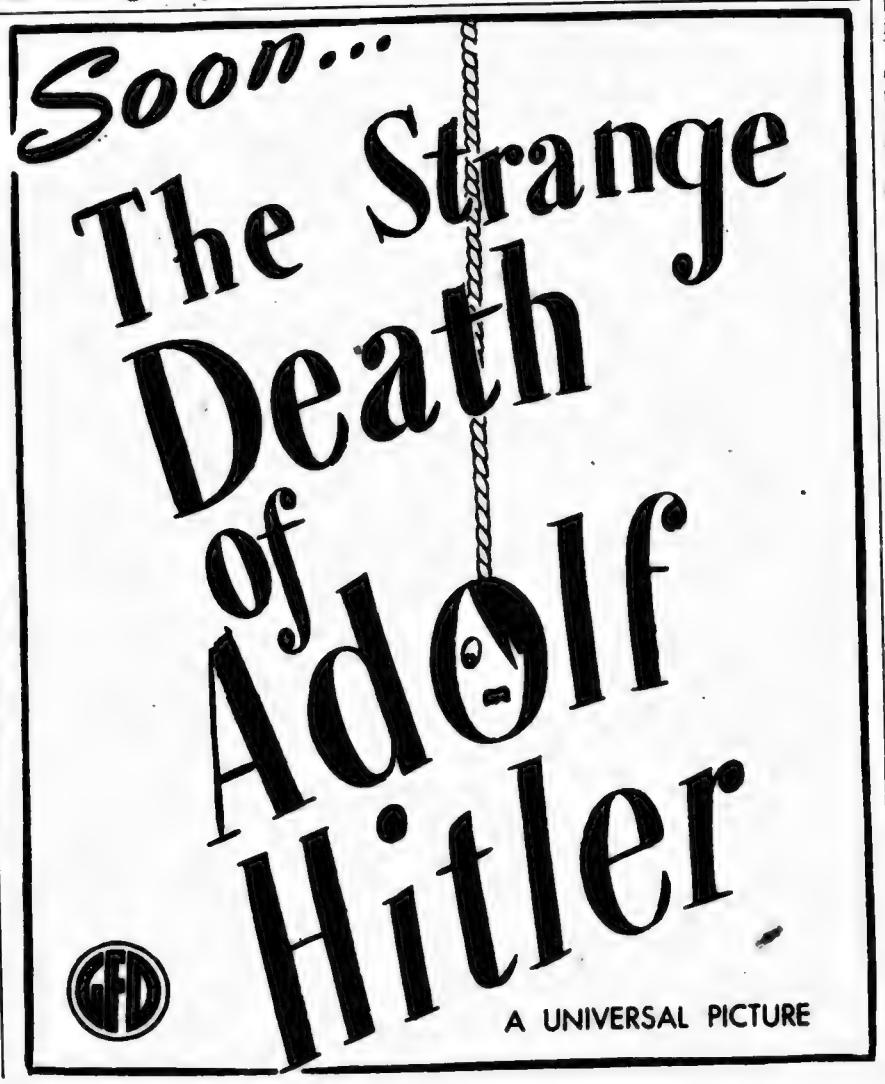
Other questions relating to the interests of the Industry are to be put.

Robert Morgan: To ask the President of the Board of Education whether it is within the powers of C.E.M.A. to finance the building of theatres.

Sir Robert Young: To ask the Secretary of State for War to what extent E.N.S.A. entertainments, primarily meant for Servicemen, are attended by civilians and Servicemen thus crowded out to ensure seats for the friends of officers who may not themselves be present at the entertainments; and whether, in such cases, there is a payment for the admission of civilians which goes to Service funds.

Troops' Entertainment

Major Sir Adrian Baillie: To ask the Secretary of State for War whether he is aware that the British troops in North Africa are suffering from deficiency of wireless sets, sports equipment and indoor games, hostel facilities and entertainment, such as kinemas and vaudeville shows; and whether he can give an assurance that these defects are being remedied.



Continued from page 3

Excessive Film Going Condemned

members of the Bolton Trades Council and Labour Party on Wednesday evening last.

He said he questioned a group of 14 to 13-year-olds about the number of times a week they went to the kinema, and, starting with the once-a-week attenders, was still getting "hands up" for five and six times a week. There was even one boy who said he went seven times a week—"because I go on Saturday afternoons as well as every night."

"It seems incredible," commented Mr. Freeman. This boy's father is serving overseas, and the mother, with younger children to look after, works twelve hours a day.

Whose Responsibility?

Were we entirely right in blaming parents for lack of control in such circumstances, Mr. Freeman asked. He agreed that the kinema could have a wonderful influence in our lives if the Government would finance it, if it were controlled by the right people, and if films were not made for purely commercial reasons.

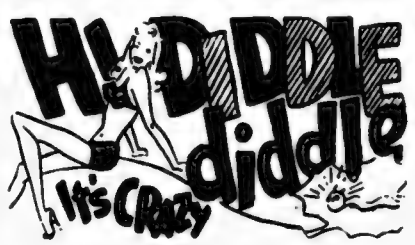
Home Life Problem.

G. Geere said that while he placed a certain amount of responsibility for the care of youth on youth organisations, he was convinced that probably the greatest influence could be brought to bear in the home life of the children. If parents would take more interest in their children, study their tendencies and desires, and try not to drive them but to lead them along right lines, he thought we should create in our boys and girls an interest in, and a desire for, the things that really mattered.

80-Year-Old Kinema Fireguard

Returning a verdict of "Death from natural causes, but accelerated by hurry" at an inquest in Sheffield on Albert Hudson (80), watchman-fireguard of the Star, Ecclesall Road, who died suddenly on October 4, the Coroner (A. P. Lockwood) said that while recognising the difficulties in complying with firewatching orders it seemed to him a mockery that a man of 80 should perform, or purport to perform, such duties. Because of their age, or state of health, they were obviously unfitted for such duties.

Mrs. Dorothy Mansell, manageress, said that Hudson was sent for a key which was wanted urgently. He hurried and was exhausted on arrival. He died soon afterwards. Although she had told him to "take things easy," he was a very enthusiastic employee.



London Trade Show Diary

Continued from page 6

Tuesday

Hi Diddle Diddle

(United Artists)

Studio One Theatre, Oxford Street, W.1. 11 a.m.

Stars: Martha Scott, Adolphe Menjou, Dennis O'Keefe, Billie Burke, Pola Negri, June Havoc. **Director:** Andrew Stone.

"Hi Diddle Diddle," with gaiety as its keynote, brings together a great cast of players to enact the hilarious comedy scenes which stud the plot.

Janie's wedding-breakfast is delayed because her sailor-bridegroom's ship is late. The delay gives her mother, Mrs. Liza Prescott, time to inform her that she has lost the Prescott fortunes, out of which she has been swindled by Peter Warrington, and, with delightful unconcern, that she has gambled away her cash possession of $50,000.

Undismayed, Janie and Sonny decide to go on with the wedding, and Col. Phyffe is delegated to somehow retrieve the Prescott money.

The colonel's ingenious dodges, with the skilful co-operation of an old companion of his, Leslie Quayle (June Havoc); are the acme of crazy enterprise, whilst the complications which arise from his wife's suspicions and tantrums, and the newlyweds' bewildering attempts to begin life together are side-splitting in their consequences.

Wednesday

Destroyer

(Columbia)

Rialto Theatre. 10.45 a.m.

Cast: Edward G. Robinson, Glenn Ford, Marguerite Chapman, Edgar Buchanan, Leo Gorcey, Regis Toomey, Ed Brophy, Warren Ashe, Craig Woods, Curt Bois. **Director:** William A. Seiter.

Edward G. Robinson plays the rôle of Boley, a tough, tender, stubborn "old Navy" man who fights every waking moment to make his ship "sing"—she must be the finest ship that ever sailed the seven seas. He loves her as he loved the woman he married, the mother of his beautiful daughter Mary (Marguerite Chapman).

Boley becomes fanatical in his search for perfection among the men on the *John Paul Jones*, the fine new ship that is to sail out in place of the old *John Paul Jones*, which went down fighting. Boley had been chief boatswain's mate on the old vessel, and to him it lived and breathed. He determines to give the new "Jonesy" the soul of his first love.

As a result of his fanaticism, he creates a great deal of unrest and resentment among the men on board, most of whom are "new Navy," not yet within that group of sea dogs who feel and know things that landlubbers never could comprehend. He almost loses his post because of the attitude of the men, particularly of the petty officer (Glenn Ford) he had supplanted, but his lieut.-commander (Regis Toomey), who claims that "the thing Boley feels is the extra something that has carried us through all our wars since the revolution," sticks to Boley even at the risk of his own commission.

Eventually, under fire and during turbulent scenes of battle and thrilling hair-breadth escapes, the *John Paul Jones* comes through with flying colours, and so do her men.

A Stranger in Town

(M-G-M)

Own Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Frank Morgan, Jean Rogers, Richard Carlson, Chill Wills, Robert Emmet O'Connor, Porter Hall, Irving Bacon, Robert Barrat, Donald McBride, Walter Baldwin and Olin Howlin. **Director:** Roy Rowland.

In this film Frank Morgan delves into law and politics with results both humorous and dramatic in his rôle as an irascible Supreme Court justice who battles a small town political ring. Giving him fine support are two young players who have recently scored outstanding hits, Jean Rogers and Richard Carlson, who here plays a young lawyer who is lone-handedly battling the town political ring when Morgan, on an incognito hunting trip, happens in and acts as the younger man's mentor and champion. Miss Rogers plays Morgan's secretary, who figures in a romance with Carlson.

Comedy moments are many and include the difficulties Morgan undergoes when he refuses to bribe the local game warden; the hotel battle in which Miss Rogers joins the fray to swing a "hay-maker" on a town bully with her make-up case; Carlson's side-splitting cross-examination of the town's auto dealer in court, and the "eviction" in which Carlson and Miss Rogers try to set up a law office on the side-walk. Dramatic moments are highlighted by the exposure of the political ring.

Joan Leslie and Fred Astaire sing "We've Got a Lot in Common," in RKO-Radio's THE SKY'S THE LIMIT

"Desert Victory"

SUCCESS THROUGHOUT U.S.S.R.

Reports from the Soviet Union are now to hand of the success there of "Desert Victory," the official film of the advance of the 8th Army to Tripoli.

The film was shown in Moscow in April, followed by showings in other big cities, including Leningrad and Stalingrad. In Moscow 70,000 people are reported by "Vechernaya Moskva" to have seen the film in the first two days. In Kuibyshev requests were received by factories, offices and schools to organise special showings of the film for workers, whilst in the foyer of the "Molot" Kinema, Kuibyshev, lectures were given on the war in Africa. In Stalingrad the showing of the film coincided with the reports of the capture of Tunis and Bizerta, and aroused great enthusiasm.

The film was shown both to the public and to the Army, and has been scheduled for release through all official channels.

Press Praise

The Soviet Press was unanimous in its praise of the film. The *Pravda* said: "This remarkable film signifies one fact, that the courage of British warriors and the skill of their leaders will enable them to reach the vital centres of the Axis." *Krasnaya Zveda*, after praising the technical qualities of the film, remarks: "This is a film about the English people, who hate the enemy with their whole heart, have learned to fight under severe conditions and are preparing for the final battles."

Tribute to Cameramen

Smena (Leningrad) says: "The film strengthens our faith that the United Nations are ready to inflict new decisive blows."

In Archangel, the *Pravda Severa* started its review with the remark: "The gallantry and skill of the British cameraman is highly to be praised."

Sergeant-Bombardier Thomas Ainslie Roberts (28), R.A.F., second son of A. M. Roberts, Eskbank, manager of the Dalkeith Playhouse and Pavilion Cinemas, is reported missing. He has been in the R.A.F. just over two years.

Some of the 650 boy and girl orphans who saw the 20th Century-Fox Technicolor picture, MY FRIEND FLICKA, last Sunday, October 10th, at the Tivoli, Strand. They were guests at a special movie party, given by the United States Forces in Great Britain, which preceded the public opening of the film

RKO-RADIO TO HOLD CONVENTION

Sales Staff at Grosve House

THE most important Sa Convention in the histo of RKO-Radio has be arranged to take place at Gr venor House on two consec tive days, October 14 and

The second full-dress bus meeting to be held during time, the forthcoming confer to be presided over by E Simon, General Sales Manager, be attended by Sir Randle H chairman of the directors; G W. Dawson, director and secre head office executive and bra managers.

The 1943 convention will be at a time when RKO-Radio ar joying the most successful pe in their history. From all p of the country reports contin arrive of the outstanding bus registered by many of the pany's releases during re months.

A long period has been spe assembling a star and story up designed to maintain and enhance RKO-Radio's present tion in the forefront of major ing companies.

A feature of the conference be the Trade presentation o Fred Astaire and Joan L vehicle, "The Sky's the Li one of the first films to be pleted on the 1943-44 program

GRIMSBY THEATR FOR VARIETY

Palace Change-over

After being a kinema for over ten years, the Palace The Grimsby, is to revert to varie

It will replace Grimsby's va theatre, the Tivoli, which closed in July as the resul enemy action.

Negotiations have been going for some time between F. J. Bu worth, the managing director F. J. B Theatres (lessees of Tivoli) and the Palace The Company, and an agreement been reached which will resul the Palace being opened a variety theatre next month.

The Palace was opened on 12, 1904, and between then May 30, 1931, when it became kinema, many artistes who subs quently became top-liners appea there, among them Gracie Fie Will Hay, Naughton and Gold Florrie Ford.

Mark and Learn

Close to the pay-box at the entra to Whiteladies, Clifton, Bristol, is kinema seat with the centre burnt and on an adjoining pillar is one the fine posters of a lighted cigare end, bidding us "Stub it out." Bet the poster and the seat is a card an arrow pointing to the burnt por of the seat with the words: "This m be one of them."

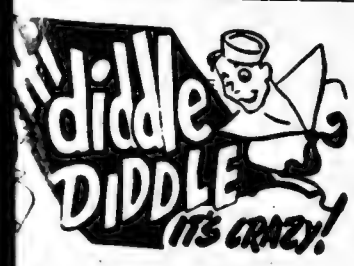
tish News

Trade Welcomes U.S. Army Chiefs

TIONAL AMITY AND LM PROPAGANDA

E guests of honour at last week's Cinema Club cheon were some of the erican Army officers in gow—Colonel Crothers, s Commander of Amer- Forces in Scotland; nel Burnette; Lieut.-nel Solomon, Judge Ad- te for American Forces in land; and Captain Ham- d, A.D.C., also Squadron- der Jas. B. Reed, A.F.C., Captain Archie McCulloch Mrs. McCulloch.

company, numbering some members and friends, was ed over by Cecil Melville. r a warm welcome by the lent, Colonel Crothers voiced hanks and appreciation of lf and his fellow officers o inema Club for the oppor- of meeting members of the w Trade in a social capacity. d now been in Glasgow for a year, and he thought the e were grand. In fact, two of ajor problems were when any men left Glasgow they were diately asking to be trans back there, and secondly the lty of arranging the many ations for marriages which occurring practically every between members of the s and Scottish girls. nel Burnette also in his emphasised the value of co-operation between the es of the two nations. The a was a great means of edu- people, and he thought that ganda, both film and per- should be directed towards ultivation of the future re- s between the two countries. e were the same all over the , and we could look forward e future with confidence if iewpoint was closer instilled. as from the heart of Texas lf, but was afraid he did not up to the traditions of the wood Wild West. adron-Leader James Reed eplied, and at intervals two ttful songs were rendered by Archie McCulloch, who was panied by Micky Kidd, a ow ey. te of thanks to our guests and nicely put by Past- Willie Bendon, who that this would be only the ner of several visits of our an friends to the club.



SCOTS P. of W. EFFORT

Spurt for the Last Lap

AS chairman of the Scottish branch, C.E.A., David A. Stewart is particularly anxious that the Scottish target of £50,000 for the Red Cross Prisoners of War Fund should be attained.

As far as can be judged at the moment, the figure is still a few thousands short of the total, and Mr. Stewart has enlisted the help of various exhibitors to run extra Sunday shows and special shows to increase the amount.

He himself has obtained possession of a bottle of ale brewed by King Edward VII. at Burton-on-Trent, February 22, 1902, and is auctioning this by post. Already D. A. has an offer of £101. The total proceeds, of course, will be handed over to the fund.

For Overseas

Capt. Willie Hamilton, well known in Trade circles and vice-chairman of the Scottish C.T.B.F., who has been attached to the D.A.K. in Glasgow for some considerable time, has been promoted Major, and is going overseas. Capt. Jack Stewart, of the Regal, Sauchiehall Street, is also out East, attached to the D.A.K.

Jimmy Reed's New Award

Squadron Leader James Reed, of La Scala, was the recipient of many congratulations last Friday when it was known that he had been awarded another medal for work well done. This time it is the Air Efficiency Medal. As Willie Bendon put it aptly at the Cinema Club Luncheon on Friday, if Jimmy is much longer in the Air Force and gets many more medals he will require to have his tunic extended.

TELEVISION NO MENACE?

That he did not think television would have a tremendous effect on the film Industry was the opinion of Captain D. E. Brown in an address on film production which he gave to the Taunton Rotary Club.

He pointed out that a theatre show could be televised, but if they were going to televise a film, such as "Bengal Lancer," they would first have to make the film and then televise it.

Captain Brown, before he went to Hollywood in 1936, was connected with Alantide productions and Invicta Films.

Red Cross Extends Operations

With the development of operations in the Mediterranean theatre of war, the Red Cross and St. John is extending its activities.

Red Cross depôts are already functioning in Sicily, and others will be organised. Any lightening of Red Cross burdens brought about by the release of some of the many thousands of British prisoners in Italy—which, unhappily, may still be far off—will be much more than counter-balanced by these additional responsibilities.

Meantime, the many other duties of the Red Cross at home and overseas must go on. Everyone can help to keep these going by becoming contributing members of the Red Cross Penny-a-Week Fund, which is now providing the Red Cross with an income of £85,000 a week.

Shock BUSINESS BY KINGS ROW

POST OFFICE TELEGRAM

Prefix. Time handed in. Office of Origin and Service Instructions Words

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KINGS ROW INSTANTANEOUS AND PHENOMENAL SUCCESS PATRONS LITERALLY FOUGHT TO GAIN ADMISSION DEFINITELY MUST REBOOK FOR ANOTHER WEEK

ELLIS WILLIAMSON MAJESTIC LIVERPOOL

SENSATIONAL IN LONDON TOO

Business so big at WARNER THEATRE that "Kings Row" is being held for a third week, although it's in general release throughout Greater London at the same time.

THAT'S NEVER HAPPENED BEFORE!

IT'S A WARNER KIND OF HIT!

New Films at a Glance

Title and Renter.	R.T and Certificate.	Stars.	Remarks.	Box-Office Angle.
Behind the Rising Sun ... (RKO-Radio)—American.	83 min. (A)	Margo,... ... Tom Neal, J. Carrol Naish.	... Spectacular, vividly coloured political melodrama of the evil Japanese set-up. Treatment exuberant, but acting sensitive.	Very good title booking. suitable for youngsters.
Falcon in Danger, The ... (RKO-Radio)—American.	70 min. (U)	Tom Conway,... Jean Brooks, Elaine Shepard.	... Comedy crime melodrama, one of the best of the popular Falcon series. Story ingenious, acting good and staging polished.	Good general programme. Nothing to harm the family.
***Garrison Follies ... ... (Sherwood Films)—British.**	71 min. (U)	Barry Lupino, Nancy O'Neil, H. F. Maltby.	... Crazy war-time comedy extravaganza, originally reviewed in the Kine. July 11, 1940.	Capital revival for the family industrial element youngsters.
Girl Crazy ... ... (M-G-M)—American.	99 min. (U)	Mickey Rooney, Judy Garland, Guy Kibbee.	... Spectacular western musical extravaganza, based on a Broadway stage success. Story sketchy, but gags bright, co-stars in great form and staging lavish.	Excellent light booking. for the family.
Holy Matrimony ... ... (20th Century-Fox)—American.	87 min. (U)	Monty Woolley, Gracie Fields, Laird Cregar.	... Bright, novel and intensely human period comedy drama smoothly adapted from Arnold Bennett's "Buried Alive." Story ingenious and colourful, acting brilliant, and settings impeccable.	Excellent general booki Great for the family.
Lady Takes a Chance, A... (RKO-Radio)—American.	86 min. (A)	Jean Arthur, ... John Wayne, Chas. Winninger.	... Bright, out-of-the-rut comedy drama with a western setting. Story neat, stars well cast, direction and staging colourful.	Capital light booking. thing to harm the family.
Leopard Man, The ... (RKO-Radio)—American.	67 min. (A)	Dennis O'Keefe, Margo, Jean Brooks.	... Cleverly photographed, but obscure and extravagant macabre thriller. Title values strongest.	Ticklish booking. suitable for youngsters.
Lone White Sail ... (G.-B.)—Russian.	85 min. (U)	Boris Runge, ... Igor Boot.	... Escape of "Potemkin" sailors from Rumania to Odessa told vividly through children's eyes.	Very good specialised booking.
Man from Down Under, The (M-G-M)—American.	105 min. (A)	Charles Laughton, Binnie Barnes, Richard Carlson.	... Breezy, down-to-earth character comedy set in Australia. Story bright, human and novel, locale colourful, and acting effective. Mass and family appeal obvious.	Very good popular booki Nothing to youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

The Man from Down Under

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Charles Laughton, Binnie Barnes and Richard Carlson. 9,287 feet. Release not fixed.

BREEZY, down-to-earth character comedy drama, set in Australia between World Wars 1 and 2, describing the wide repercussions which follow a "digger's" adoption of two Belgian orphans. The artificial, yet crowded and colourful tale, furnishes Charles Laughton with a considerable rôle, gives many opportunities to the attractive and competent supporting players and paves the way for a vigorous and lively alternation of romance, comedy, sport, drama and spectacle.

It is not, however, without faults—there are moments when the detail is a trifle phoney and others when the pseudo-Cockney dialects are disconcerting—but the overall picture is good hokum and better fun. It is certain to register with the ninepennies and the family. It has star values as well. Very good popular booking.

Story.—Sergeant Jocko Wilson, a big-hearted sportsman attached to the Australian Forces, serves in Belgium during the Great War and adopts Mary and Nipper, a couple of orphans. He takes them with him when he returns home, but leaves behind Aggie Dawlins, his tough entertainer girl friend. In the process of time Mary is sent to a finishing school and Nipper develops into a professional boxer. The boy eventually wins a championship fight in a big stake for Jocko, but injures his arm and is put out of the fight game. Jocko invests his winnings in a country hotel, but before very long loses everything to Aggie, who, meanwhile, collects a fortune from wise marriages and decides to make her home "down under."

Nipper and Mary become closely attached, but have reason to believe that they are brother and sister. At this juncture, Nipper thinks it best to leave home, but shortly afterwards World War 2 breaks out. The fighting literally takes place on the hotel doorstep and the excitement results in Mary and Nipper learning that they are not related and in Jocko getting a commission and Aggie.

Acting.—Charles Laughton, as Jocko, frequently overacts, but, nevertheless, turns in quite a human and amusing portrayal. Binnie Barnes is quite as good—if not better—as Aggie, and Donna Reed and Richard Carlson adequately deal with the exacting romantic theme as Mary and Nipper. The supporting players are faultless.

Production.—It is not easy to believe in the highly coloured tale, but somehow it manages to acquire a genuine human quality. It also gathers a satisfactory harvest of laughs. Its secret is that it is a good mixer. There are roistering estaminet opening sequences, followed by tender scenes illustrating the unofficial adoption of the youngsters, a rattling good scrap when the scene shifts to Australia, much bright banter between Jocko and Aggie, effective romantic interludes and heartening and exciting evidence of Australia's determination to wage war to the full at the spectacular fade-out, and all pattern into a bluff, hearty and, at times, moving design. It's good popular entertainment all right.

Points of Appeal.—Breezy, tightly packed tale, effective characterisation, novel locale, bright comedy, healthy romance, exciting grand finale and big star values.

The Leopard Man

RKO-Radio. American (A). Directed by Jacques Tourneur. Featuring Dennis O'Keefe, Margo and Jean Brooks. 5,955 feet. Release not fixed.

HIGH falutin' thriller presented in circumstances which permit the pursuit of atmosphere to obscure the trend of its macabre tale. The director and cameraman are responsible for a number of clever touches, but the striving for effect places too great a burden on the imagination of an average audience. Few will be able to follow it clearly, let alone find high-powered emotional refreshment. Ticklish proposition, anyway for the general run of halls.

Story.—Clo-Clo, a tempestuous dancer becomes a popular idol while appearing at a café at El Pueblo, a picturesque town in New Mexico. Kiki Walker, a rival entertainer, is jealous, and Jerry Manning, her publicity agent, arranges for her to walk out with a black leopard. The stunt to attract attention not only misfires when the leopard unexpectedly escapes, but promptly leads to tragedy.

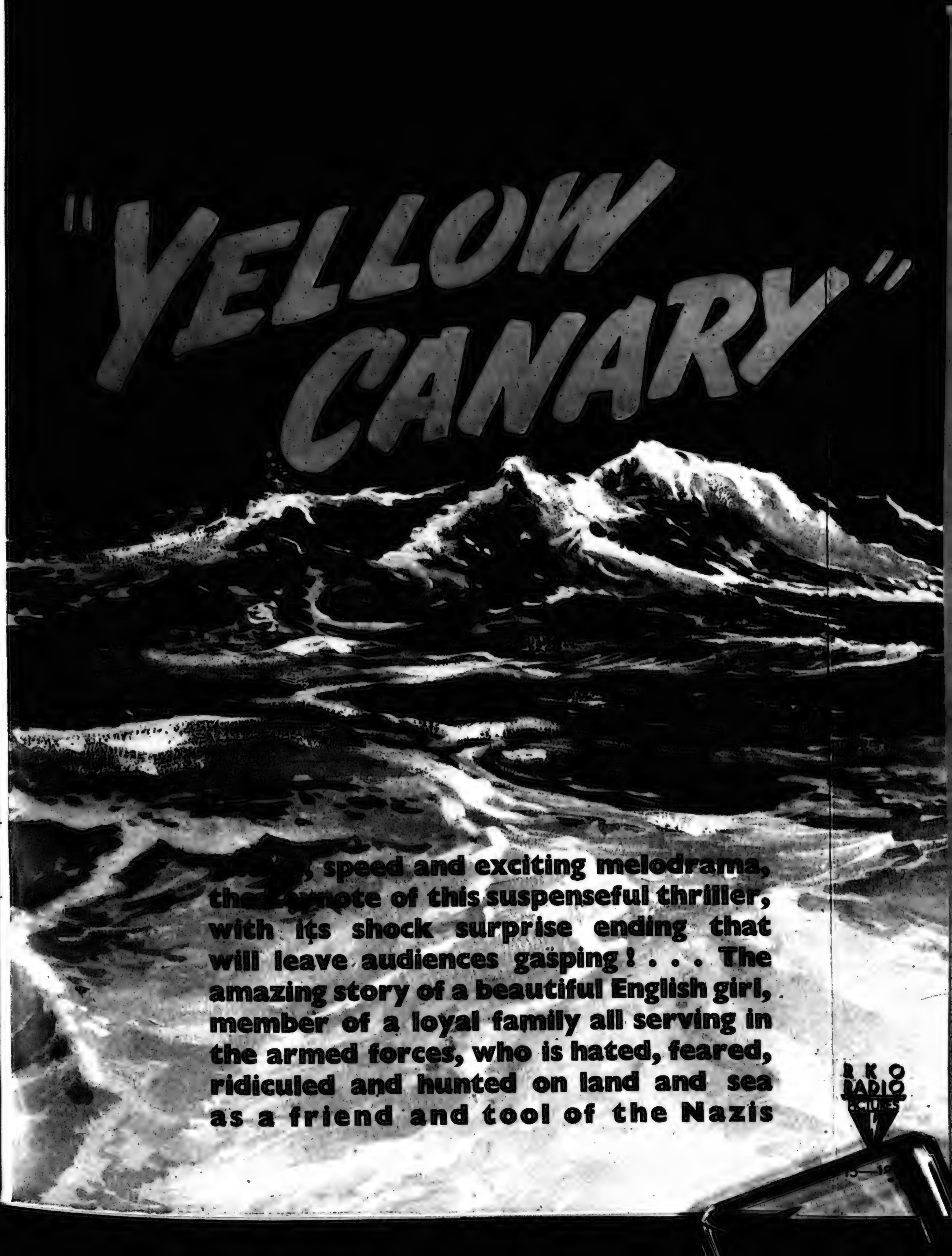
Teresa Delgrado, gawky daughter of working parents, Consuelo Contreras, a young aristocrat, and Clo-Clo are found dead in quick succession in conditions that suggest that the leopard was responsible. The distraught Jerry, although ready to admit that he is morally to blame, refuses to believe that the three women were killed by the fugitive animal, and, with Kiki's help, baits a trap. Dr. Galbraith, curator of the local museum, eventually proves himself responsible for at least two killings, but for reasons that are never satisfactorily explained.

Acting.—Margo, Dennis O'Keefe, Jean Brooks, James Bell and a host of other well-known players look their parts, but that is as far as the extravagant script will allow them to go.

Production.—The director, Jacques Tourneur, definitely has ideas and imagination, but in trying to convert a conventional creepy story something a little more intelligent he has fallen between two stools. The finished article lacks the punch of the popular thriller without rising to the heights demanded by the connoisseur. Still, it's a particularly good piece of work photographically and technically and is entitled to some marks for trying. At that we'll leave it.

Points of Appeal.—Intriguing title, attractive cast and exceptionally good stagecraft.

Continued on page 19


"YELLOW CANARY"
, speed and exciting melodrama, th note of this suspenseful thriller, with its shock surprise ending that will leave audiences gasping! . . . The amazing story of a beautiful English girl, member of a loyal family all serving in the armed forces, who is hated, feared, ridiculed and hunted on land and sea as a friend and tool of the Nazis
RKO RADIO PICTURES

ANNA
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PICTURES

A NEAGLE
RICHARD GREENE

in

"YELLOW CANARY"

with

NOVA PILBEAM
LUCIE MANNHEIM
ALBERT LIEVEN

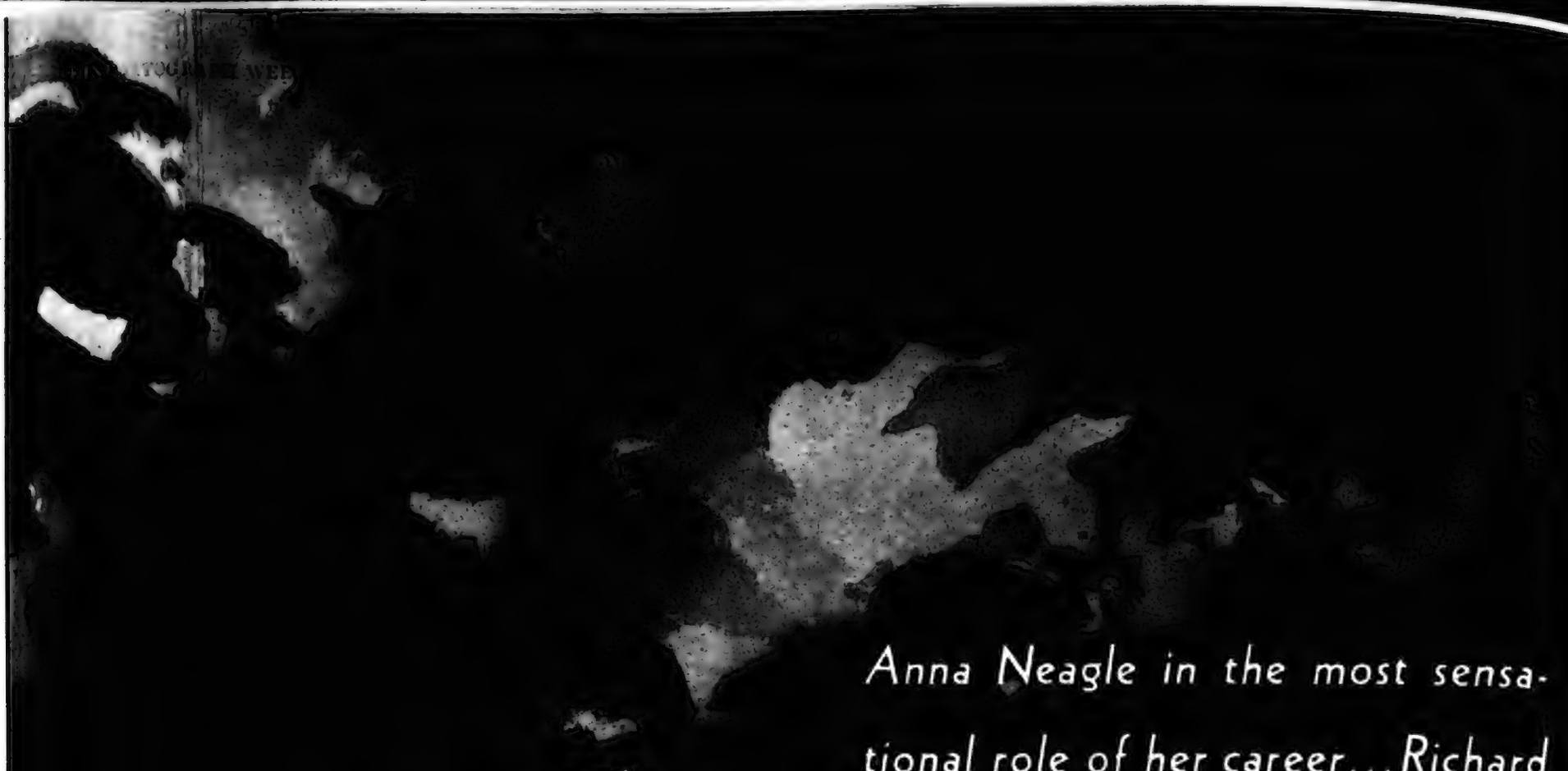
and introducing

CYRIL FLETCHER

Produced and Directed by

HERBERT WILCOX

STORY BY P.M. BOWER · SCENARIO & SCREEN PLAY BY MILES MALLESON & DeWITT BODEEN



Anna Neagle in the most sensational role of her career... Richard Greene playing the most romantic role of his career . . . supported by players of box-office value.

TRADE SHOW
Cambridge Theatre
Tuesday, Oct. 19,
at 10.30 a.m.

PROVINCIAL TRADE SHOWS,
All on TUES., OCT. 19, at 10.30 a.m.

BIRMINGHAM, Forum
NOTTINGHAM, Carlton
CARDIFF, Olympia
GLASGOW, Regal
LEEDS, Ritz
SHEFFIELD, Hippodrome
LIVERPOOL, Forum
MANCHESTER, Gaumont
NEWCASTLE, Haymarket

RKO RADIO PICTURES

If you want to enjoy it, be there at the start. If you want your friends to enjoy it, don't spill the beans . . . . . .

Continued from page 14

Holy Matrimony

20th Century-Fox. American (U). Directed by John Stahl. Featuring Monty Woolley, Gracie Fields and Laird Cregar. 7,702 feet. Release not fixed.

BRIGHT, novel, warm and intensely human costume comedy drama, brilliantly adapted from Arnold Bennett's "Buried Alive," turning on the strange matrimonial alliance of a great but retiring painter and a shrewd and understanding widow from a humbler walk of life. The story, which has already proved itself both as a novel and a play, is not only cleverly cast—the teaming up of Gracie Fields and Monty Woolley is a stroke of genius—but mellowed by age.

It is wisely set in the period in which it was written and first saw the light of day, and both its many colourful and spectacular satirical highlights and its cosy down-to-earth twentieth-century London background add a subtle quality to the amusing and stimulating mixture. In all, a delightful entertainment for the masses, as well as the intelligentsia. Excellent general booking.

Story.—Priam Farell, a great English painter, hates publicity and prefers to work abroad. Nevertheless, his genius is recognised and he has to return home to receive a knighthood. He is accompanied by Henry Leek, his manservant, but on the night before he is to receive the accolade Leek suddenly dies. The doctor puts Farell's name on the death certificate, and Farell, craving for peace and quiet, does not trouble to correct the error. Leek is buried with full military honours—Edward VII is present—at Westminster Abbey.

Immediately after the ceremony Alice, an amiable widow with whom Leek had been corresponding, mistakes Farell for Leek. Farell finds her understanding, and eventually marries her. They are happy together on Alice's little bit of money, and when Leek's real wife, supported by her three sons, claims Farell as her husband, Alice neatly deals with the difficult situation.

Shortly afterwards, Alice's income peters out. In the interim Farell turns out a few pictures. Alice secretly sells them at a knock-out price, and a rapacious art dealer recognises his work and re-sells them at a big profit. Inevitably a buyer doubts their authenticity and a court case follows. Farell wants to continue to live as Leek, but when the real Mrs. Leek seeks her opportunity to get her own back Alice gives him away. Farell comes into his own, but returns to the wilds accompanied by Alice.

Acting.—Monty Woolley gives one of his best performances, as the retiring, good-hearted yet irascible Farell, and Gracie Fields acts equally naturally and looks good in the clothes of the period as Alice, her first straight screen rôle. The two make a marvellous team. The supporting cast, which includes Laird Cregar, Una O'Connor, Melville Cooper and Franklin Pangborn, is also chosen with care.

Production.—The story is far from highbrow, but it indulges in rich spectacular satire, and is decorated with exceptionally good dialogue. The scenes in Westminster Abbey and the culminating court sequence are particularly well staged. Wisdom and humour are the warp and woof of the colourful imaginative fabric, and Gracie Fields, Monty Woolley, the distinguished supporting cast and resourceful director see that the cheery and substantial threads are tightly and expertly woven. It will appeal to all women, and, for that matter, all men. Moreover, it does full justice to the exceptional talents of its big box-office stars. It's escapist entertainment *par excellence*.

Points of Appeal.—Ingenious, human and colourful story, fascinating period settings, brilliant satirical touches, warm human interludes, excellent performances by Monty Woolley and Gracie Fields, skilful and imaginative direction, strong feminine angle, good title and box-office stars.

Behind the Rising Sun

RKO-Radio. American (A). Directed by Edward Dmytryk. Featuring Margo, Tom Neal and J. Carrol Naish. 7,820 feet. Release not fixed.

SPECTACULAR, vividly coloured political melodrama analysing and dramatising the Japanese ideological and totalitarian set-up in much the same manner as "Hitler's Children" grappled with the Nazi menace. It is, perhaps, the more exuberant of the two—it frequently puts punch before propaganda—but taken as a whole promotes gripping and, at times, significant blood and thunder. The acting, direction and staging more than meet story demands. Very good title booking, particularly for industrial halls.

Story.—Taro, a Japanese youth, returns to Tokyo in 1936, following the taking of an engineering degree at an American university. He is welcomed by Tyo Seki, his wealthy publisher father, and works in partnership with Clancy O'Hara, a reputable American engineer. Taro has democratic ideas, but Tyo, although not heartily with the New Order, feels that Taro can only survive provided he swims with the tide. When the war between China and Japan breaks out Taro becomes an officer and is sent to the front.

Once in uniform he jettisons his democratic views and develops into a typical military and political thug. The success of the surprise attack on Pearl Harbour completely goes to his head, and, after jilting his working-class fiancée and betraying his friends, he goes to his death in an air battle. Meanwhile, Tyo learns the error of his own ways and finally commits hara-kiri.

Acting.—Tom Neal acts convincingly as Taro, J. Carrol Naish is even better as Tyo, and Margo impresses as Tama, Taro's roughly handled fiancée. Gloria Holden, Robert Ryan, Don Douglas and George Givot, too, are responsible for clever and vital cameos.

Production.—The picture gives a somewhat cursory account of the rise of the ruthless military party in Japan since the eve of the Sino-Japanese war, but seldom omits horrors from its chronicle.

Much of the by-play contains popular romantic sentiment and appropriate comedy, while the uneasy relationship of the father and son permits the political angle to be exploited without favour. In all, thrilling, thought-provoking thick-ear. It's also a very good title booking.

Points of Appeal.—Grim but holding theme, good characterisation, stimulating romantic angle, big fights, appropriate and showmanlike climax, attractive cast and provocative box-office title.

A Lady Takes a Chance

RKO-Radio. American (A). Directed by William Seiter. Featuring Jean Arthur, John Wayne and Charles Winninger. 7,729 feet. Release not fixed.

BRIGHT, out-of-the-rut drama concerning a shrewd and provocative working girl who, while on a conducted tour of the wide open spaces, misses the bus, but ultimately finds romance and adventure with an ambling, tongue-tied, yet extremely good-looking he-man. The inconsequential tale effectively mixes idyllic romance with hearty fisticuffs and robust humour, and, at the same time, presents Jean Arthur and John Wayne with made-to-measure rôles. The box-office stars seize every opportunity and the well-chosen supporting cast and experienced director do the rest. In all, good fun, and an attractive woman's picture at that. Capital light booking for all classes.

Story.—Mollie Teasdale, an attractive working girl with three ardent admirers, sets out alone on a bus trip to the West. The bus stops at Fairfield, Oregon, and she takes the opportunity to visit a rodeo. She has a ringside seat, and Duke, a handsome, tongue-tied cowboy, takes a toss and lands in her lap. The two get into conversation and Mollie misses her bus. Duke and his pal, Waco, give her their room in the crowded hotel, but she later rebuffs Duke when he tries to make love.

They meet again on a desert camping ground, but there is more trouble when Mollie, unused to the sudden drop in temperature, takes a blanket from Sammy, Duke's horse. Mollie then decides to drop playing hard-to-get, but Duke, a resolute bachelor, puts up a great fight against the inevitable. Needless to say, he loses, but he has to deal with Mollie's other suitors before she is permitted to make her home in the West.

Acting.—Jean Arthur gives a clever, tantalising and consummately natural performance as Mollie, and John Wayne scores in contrast as the handsome, two-fisted marriage-shy Duke. Charles Winninger also registers as Waco.

Production.—The story, which is slightly reminiscent of "It Happened One Night," seldom moves at a gallop, but it, nevertheless, covers plenty of colourful territory which, in turn, provides effective backgrounds for its many well-constructed and widely varied situations. The biggest laugh springs from a rousing rough-house sequence, but there are a number of piquant and refreshing romantic touches to preserve balance and establish feminine appeal. Western, romance, and comedy, an ideal antidote to current war cares.

Points of Appeal.—Novel story, very good characterisation, neat and showmanlike direction, piquant romantic interludes, rousing slapstick, colourful staging, obvious feminine angle and star values.

Girl Crazy

M-G-M. American (U). Directed by Norman Taurog. Featuring Mickey Rooney, Judy Garland and Guy Kibbee. 8,872 feet. Release not fixed.

SPECTACULAR Western musical extravaganza, based on a Broadway stage success, telling how a young girl-chasing playboy puts a remote agricultural college on the map. The irresponsible story contains a number of evergreen situations and gags and a sprinkling of new ones, and the lively conglomeration is turned into a jolly vehicle for the talented and attractive co-stars.

George Gershwin melodies, delightfully played by Tommy Dorsey and his Orchestra, and sung by Judy Garland, a host of ravishing glamour girls and colourful technical presentation effectively complete a happy feast of cheery, ingenuous fun. Excellent light booking, a box-office certainty on star values alone, for the masses, family and the troops.

Story.—Danny Churchill, Jun., playboy young son of a millionaire, is sent to a middle-west college of agriculture in the hope that he will be cured of girl-chasing. At first the surroundings do not appeal to him, but he decides to stay after taking a second look at Ginger Gray, the dean's attractive grand-daughter. Eventually, Ginger goes for Danny, but there are slight romantic complications when Danny puts on a rodeo to save the college from being closed for lack of students. However, everything comes right in the end.

Acting.—Judy Garland acts naturally, sings pleasantly and generously feeds Mickey Rooney, as Ginger, and Mickey dances, sings, plays the piano, makes love with adolescent vigour and fools effectively as Danny. The two are easily the most versatile juvenile team in pictures. Gil Stratton, Rags Ragland, June Allyson, Nancy Walker and Guy Kibbee give good support. Tommy Dorsey and his Orchestra also contribute liberally.

Production.—There is very little story to the picture, but luckily the majority of the gags have stood the test of time. What's more, they are lavishly staged. More luckily still, the co-stars, and Mickey Rooney in particular, know how to improvise. Laughter underlines spirited romance and dazzling spectacle crowns it. To make doubly sure, George Gershwin's tunes are employed and ravishing chorines are as plentiful as the flowers in May. Terrific star values redouble a happy-go-lucky certainty.

Points of Appeal.—Grand teamwork of Mickey Rooney and Judy Garland, pleasing tunes, lively gags, attractive chorus, colourful ensembles, big title and bigger star values.

Continued on page 22

IT'S A BRAND N
GRAND NEW DIS

The Most Hilarious
Idea in Film History!

Gracie FIELDS
Monty WOOLLEY

HOLY MAT

with LAIRD CREGAR, UNA O'CONNOR, ALAN MOWBRA

Directed by JOHN STAHL Produced and written for the screen by

N W
S OVERY!

NOW IS THE TIME
FOR ALL GOOD MEN
TO COME TO THE

AID

OF OUR OWN

BENEVOLENT FUND— CINEMA DAY

for the CTBF
OCTOBER 18

FROM THE OPENING
WEDDING BELL
YOU'LL PRONOUNCE
IT BOX-OFFICE!

From the Hit-Makers and Match-Makers.

T RIMONY 20

BRA ELVILLE COOPER, FRANKLIN PANGBORN

by Johnson *From the Novel by Arnold Bennett.*

Continued from page 19

The Falcon in Danger

RKO-Radio. American (U). Directed by William Clemens. Featuring Tom Conway, Jean Brooks and Elaine Shepard. 6,326 *feet. Release not fixed.*

COMEDY crime melodrama, the latest and one of the best of the popular Falcon series, describing how the shrewd and handsome private detective defeats an unscrupulous financier's elaborate attempt to cover up a murder. Its ingeniously constructed plot neatly intersperses piquant romance and exuberant roughstuff with crisp comedy and builds up to an exciting climax. The acting of the popular leading players, too, meets every demand, the dialogue is snappy and the staging polished. Good general "programmer."

Story.—A cross-country air-liner crashes, but when the authorities investigate they find nobody aboard. Palmer, a wealthy industrialist, and Fairchild, his personal assistant, are among the missing. Nancy, Palmer's daughter, and Iris, Fairchild's niece, consult the Falcon, a handsome private detective. The set-up is complicated by a demand for ransom money and the sudden appearance of Palmer, but in the end the Falcon proves that Palmer had killed Fairchild, whom he had previously cheated out of a partnership, the 'plane crash and the ransom money being elaborate camouflage.

Acting.—Tom Conway contributes a smooth and vital performance as the shrewd, self-confident and good-looking Falcon, Jean Brooks, Elaine Shepard and Amelita Ward contrast effectively in leading feminine rôles, and Clarence Kolb is disarming as Palmer. Cliff Clark and Ed Gargan make the most of the comedy relief as the Falcon's professional rivals.

Production.—The story not only cleverly rings the changes on familiar crime fiction tricks, but weaves them into an entirely new play which should keep the majority both amused and thrilled. The unexpected frequently happens, but however fast the pace or involved the action, time is cunningly made for romance and laughter. The climax is particularly well engineered.

Points of Appeal.—Exciting and ingenious story, popular comedy and romantic relief, bright dialogue, polished stagecraft and star and series values.

Lone White Sail

Soviet F.A. Russian (U). Directed by Vladimir Legoshin. Featuring Boris Runge and Ivor Boot. 7,787 *feet. Release not fixed.*

WHILE tending to run to length, this very well made Russian picture shows how children helped sailors of the battleship *Potemkin*, interned in Roumanian waters in 1905, to escape back to Odessa where they had mutinied.

Although the theme is propaganda—the film was made several years ago—it is the children's actions and reactions which make it first-class entertainment for specialised halls.

Story.—Garvik, a child who helps his grandfather, a fisherman, hides a sailor who has escaped from the *Potemkin*. Later he and a friend help some rebels to fight the military and finally get the sailor they had befriended away in a small boat bound for Odessa.

Acting.—Ivor Boot is a joy as the gamin Gavrik who is always ready to gamble with buttons. Good, too, is Boris Runge as his friend in a higher station of life. All the remainder of the cast act extremely well.

Production.—Opening with the escape of the sailor, the picture takes you to Constanza and shows you the rest of the adventurous story through the eyes of the two children who dare so greatly but somehow in a spirit of fun.

Just as in "Emil and the Detectives," there is a sinister figure who appears at odd times quite unexpectedly. He is a detective, and his presence is really more funny than dramatic—which, presumably, he was meant to be.

Camera work is very good, but continuity is a little confusing at times.

Points of Appeal.—Another picture somewhat on the lines of "Emil and the Detectives" with strong juvenile acting appeal.

REISSUE

Garrison Follies

Sherwood Films. British (U). Directed by Maclean Rogers. Featuring Barry Lupino, Nancy O'Neil and R. F. Maltby. 6,457 *feet. Release not fixed.*

CRAZY comedy extravaganza with ambitious vaudeville trimmings and a R.A.F. station background, describing the many hectic complications which arise during preparation for the staging of a big concert for the troops. Originally released by Butcher's and reviewed in the KINE. on July 11, 1940, it has since been considerably tightened up. Skilful re-editing makes it as good as new. Moreover, it retains its feature-quota status. Capital revival for the family and the industrial and provincial elements.

Continued from page 5

C.E.A. "Cleavage Effort" Ridiculed by C.M.A.

spoken. Their objects, he said, would not be won without a fight. But nothing of value was ever obtained without a fight, and he intended to use his wits, energy and whole life experience—he was a coal miner, commercial artist and journalist before becoming a kinema manager—because he was fighting for the "most depressed commercial class in the country."

It was because managers had for years been resigned to a living death, alone, unorganised, that the C.M.A. had to come into existence.

C.E.A. Opposition

"We have finished for all time with the frustration in this profession," he said. "There has been something like a spiritual resurgence among us, and we no longer feel we are forsaken by God and man. We mean to stand on our own feet as men and citizens. Soon we shall be on the march."

Discussing at length the Association's experience in the first year of its work, he said its members had been met by reaction from the employers.

T.U. Backing

They thought the C.M.A. was just another lost cause, but they overlooked the fact that this time the managers had organised themselves as part of the trade union movement, and were linked through the N.A.T.K.E. with the General Council of the T.U.C. This had come as a shock.

Ridicule, a powerful polemical weapon, followed, but it was forgotten that this was a two-edged weapon. When the jibe was thrown out that they wanted to become "glorified doormen and usherettes," the union replied with a booklet called "Read This and Weep (for the Kinema Managers)." The employers then stopped laughing.

The companies became alarmed and set up circuit committees, but these turned out to be an "organised fake," and managers realised that such a plan could not provide an adequate substitute for local trade union organisation.

Then an attempt was made to introduce a policy of discrimination against managers who were trade unionists. He warned the proprietors that wherever evidence of such discrimination was found it would be publicised "without respect for persons or companies."

This involved a vital principle and no employer would be allowed the liberty of refusing a man employment because he was a member of a trade union.

Now the exhibitors adopted the line that they were protecting the managers against themselves, and this was being done, he added, "in order that there shall be nobody to protect us against them."

But the Association had taken a definite stand and was a part of the general trade union organisation. That was why they could have nothing to do with such bodies as the North Lincs Managers' Federation, of which the chairman was the vice-chairman of the North Lincs C.E.A. branch, and the secretary was secretary of that body.

Mr. Cox, of Newcastle, insisted that the union could not compromise with other bodies and must fight for managers to become licence holders. Other reports were made by delegates from Bradford, Leeds, Liverpool, Manchester, Glasgow, Birmingham, Sheffield and London.

Coats Off

T. O'BRIEN said the Association was anxious to meet the criticism of the C.E.A. If a conference was arranged they would give a complete answer to every point raised, directly or indirectly, against the managers' trade union.

It would have serious consequences if it became publicly known that such an important Industry, exercising the greatest influence on public opinion, refused to allow a responsible section of its workers to organise.

If discussion was refused it would not be the last word. The same public conscience which had been aroused to concern over the ramifications and financial control of the Industry would make itself known.

Continued from page 3

MAX MILDER ON U.S. DEVELOPMENTS

ton, for which Mr. Milder has been appealing for the services of important top-line players. "I'm going to burn up the cables in an attempt to effect this," he told a KINE. representative. "Plans for production over here are largely in my hands, and I want pictures to be as good as we can possibly make them."

Previews of finished product and progress at Burbank justified the enthusiasm of executives who believe the company has embarked on its most important production year, Mr. Milder continued.

Musical Cycle

Musical projects are receiving major attention following the as yet immeasurable success of Irving Berlin's "This is the Army" and Warner's revue, "Thank Your Lucky Stars." The new year's pattern will pick up the "Yankee Doodle Dandy" idea, however. Two already completed are "Shine On, Harvest Moon," dramatising the career of Nora Bayes, famous Broadway star of the last war, who is played by Ann Sheridan, and "Rhapsody in Blue," the life-story of its composer, George Gershwin, a part which goes to a newcomer, Robert Alda. In addition, such celebrities as producer George White, Paul Whiteman, Al Jolson, Hazel Scott and Reuben Mamoulian re-enact the parts they played in Gershwin's career. A start was also being made on "Night and Day," presenting the life and best-known compositions of Cole Porter.

Undoubtedly the production that will stand at the head of Warner's achievements is the Technicolor Production "Saratoga Trunk," in Mr. Milder's opinion. Starring Gary Cooper and Ingrid Bergman, directed by Sam Wood.

"Northern Pursuit," starring Errol Flynn, and "Old Acquaintance," with Bette Davis, had just passed successful previews, and both stars were at the studios preparing for new pictures. Paul Lukas had been signed with Flynn for "Uncertain Glory," a story of contemporary France, while Miss Davis was rehearsing "Mr. Skeffington."

Other product ready for the new season comprises "The Desert Song," in Technicolor, starring Dennis Morgan; "Adventures of Mark Twain," with Frederic March; "Devotion," with Olivia de Havilland; "Princess O'Rourke," with Olivia de Havilland.

Indoor Ocean Busy

To secure maximum manpower, Burbank shooting schedule has been devised to keep not only the acting talent but also directors and technicians fully occupied. For months there has been no vacant stage; this applies even to the "indoor ocean," where producer Jerry Wald launched "Destination Tokio" as soon as he had floated off "Action in the North Atlantic." The factual story of a submarine which survived almost incredible adventures in the Pacific and made possible the bombing of Tokio, involves a spectacular directorial job for Delmar Daves and two fine starring rôles for Cary Grant and John Garfield.

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DONALD O'CONNOR

as

Mister 1C

GFD

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HE's DYNA
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BIRMINGHAM
NOTTINGHAM
LIVERPOOL
MANCHESTER
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LEEDS
SHEFFIELD
CARDIFF
NEWCASTLE
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DONALD
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ter

A
UNIVERSAL
PICTURE

with

GLORIA **JEAN** • PEGGY **RYAN**

ROBERT PAIGE • ELYSE KNOX • SAMUEL S. HINDS

BOBBY SCHEERER • *The* BEN CARTER CHOIR

and

RAY EBERLE *with* EDDIE MILLER'S BOB CATS

TRADE SHOWS

ues. Oct. 19, 10.30 a.m.
ues. Oct. 19, 10.30 a.m.
ues. Oct. 19, 10.30 a.m.
ues. Oct. 19, 10.30 a.m.
Wed. Oct. 20, 10.30 a.m.
hurs. Oct. 21, 10.45 a.m.
hurs. Oct. 21, 10.45 a.m.
ri. Oct. 22, 10.30 a.m.
ri. Oct. 22, 10.30 a.m.

BER 25, 1943

Young Jamieson sailed in the "San Demetrio" as messroom boy, but he was a proper seasoned engineer by the time we brought her back. You see when Boyle collapsed, Jamieson took his pal's place in the engine room. I don't suppose he'd ever been in one before, and he didn't grease the engines, he drowned them. But they never gave any trouble on the way home so he can't have been too bad. In any case, he always showed willing - like the time he nearly blew us all to Kingdom Come soon after we reboarded the ship. He got the bright idea that a cup of tea would do us good, and the Chief just stopped him in time from striking a light - in the galley full of petrol vapour. Oh well, live and learn. . . and we certainly owe one thing to young Jamieson; it was he who found the only bottle of rum.

Jamieson is played by Gordon Jackson in Ealing Studios' great adventure story Michael Balcon's

SAN DEMETRIO LONDON

MANAGERS' FEDERATION

Its Policy and Aims Explained

A DISCLAIMER that the proposed Managers' Federation is opposed to trade unionism is made in an open letter addressed to kinema managers by C. Clow, of Grimsby, the hon. secretary, who states that it is considered that a professional society is better suited to the needs of managers than a trade union, particularly if the former is recognised by the C.E.A. Another point urged is that eligibility for C.E.A. membership is an important element in the manager's progress.

The Managers' Federation, on the provisional committee of which are V. Burton (chairman), A Thompson, J. B. O'Keefe, F. Baker, and C. Clow (secretary), has addressed an open letter to all kinema managers. It runs:

We are forming a Managers' Federation to deal with managers' problems on a professional basis. We know that a trade union of managers is being formed, but we think that an organisation on those lines would worsen our position, whereas an organisation on professional lines would advance our prestige.

T.U. Disadvantages

We think that one of our most important duties is to act on behalf of our employers in all matters relating to staff and their conditions of employment.

It cannot be denied that if we join a trade union, especially one affiliated to the union which caters for all our other employees, it would be our duty as loyal trade unionists to support one another. We might receive two sets of contradictory instructions: one from our employers and the other from the trade union. Which are we going to carry out? Obviously, if we fail to carry out the employers', they may reasonably think fit to give them to someone who would not receive conflicting instructions.

It is the old problem of trying to serve two masters—always disastrous to the employee.

That is what we mean by a worsening of our position. We should become the equivalent to foremen or doormen. On the other hand, some of the older managers remember the days when no more qualification was necessary for a manager than a pretty appearance, ability to wear an evening dress, and acceptance of a minute salary. We do not want those conditions to return.

The Useless Weapon

The only course of action permitted to a trade union, denied to us, is a strike. If you think any other manager is going to strike in sympathy over your grievance, you can forget it. Obviously there is no advantage in the strike weapon. We can do everything else—and more—than a trade union organisation.

C.E.A. Votes.

Another important point of prestige arises from our being members of the C.E.A. Once nominated, there is no differentiation between proprietor members and manager nominees. The rules of the C.E.A. stipulate that "such representatives" (*i.e.*, manager nominees) "must be fully empowered to act as and for the proprietor or corporation and the proprietor or corporation will be held by the Association as responsible for the acts of such representative until such time as by intimation to the General Secretary such representation is determined."

Supposing the trade union thought that here was a chance to control the C.E.A. by issuing instructions as to the manner in which its manager-nominee members should vote, do you think that our employers would leave us in membership of the C.E.A.?

Eligibility for membership of the C.E.A. is an important element in many a manager's progress, as it enables him to keep up to date, mix at C.E.A. meetings and generally become known. We value this prestige and do not want it lightly thrown away.

Recognition

The most important factor for an association dealing with managers is recognition by the C.E.A., without which any organisation can do very little. Instead of writing out fantastic claims and approaching the C.E.A. after, we have discussed recognition with the C.E.A. since last June. As a result, the branches of the C.E.A. have been recommended by the General Council to recognise us as soon as our constitution is drafted, which will be in a few days.

We therefore give you this guarantee, that as soon as our constitution is registered, we are prepared to receive any representations as to any of your conditions and to have them discussed with the Conciliation Committee set up by the C.E.A. branch in whose area you work.

We are not opposed to trade unionism. Many managers, as members of the C.E.A., recognise it and have taken an active part in negotiating branch agreements. We support it for those employees included in those agreements. For ourselves we think a professional society better suits the need of managers, particularly one which will be recognised by the C.E.A.

These are still democratic days, and we have the right to say what kind of organisation is in our opinion most suited to our needs.

We have a golden opportunity today to organise ourselves, which may be imperilled for all time should we step off on the wrong foot.

Objects

Among our objects are the following:—

1. To improve by all possible means the status of managers.
2. To negotiate with the Conciliation Committees of our employers for better wages and conditions
3. To promote with employers pension, sickness or other benefit schemes, contributory or non-contributory.

There are more to operate after the war.

Right to Organise

We asked the C.E.A. if they objected to managers organising. Their reply, that they did not object, has been published. The C.E.A. also intimated recommendation of recognition of the Managers' Federation. The importance of co-operation with the C.E.A. cannot be too strongly emphasised, as managers may know that they may join the Federation without any apprehensions of what is sometimes termed "subsequent victimisation."

Branch Basis

The Federation will start in North Lincolnshire and operate for the whole country in the initial stages of formation. This will enable managers in all parts of the country to join at the outset. As soon as an area corresponding to a C.E.A. branch has 20 members, that area will be converted into an autonomous branch of the Federation—*e.g.*, as soon as there are 20 members in the area of the Birmingham branch of the C.E.A. a Birmingham branch of the Federation will be formed.

When the country is fully organised, all that will be left to the North Lincolnshire territory will be its own area—we shall be one of the 24 autonomous branches making up the Federation. Each branch will have its own officers and hold meetings at times convenient to its members to attend. We shall be pleased to hear from any manager willing to organise a branch.

Subscription

We have indicated a programme which we can accomplish forthwith, and in view of the recognition forthcoming from the C.E.A. no elaborate organisation is necessary for immediate results. The subscription has therefore been fixed at 5s. per annum. Later on, if members want the scope of the Federation increased, that and any increase of subscription is a matter for the members of each branch to decide. We think it better to achieve results that justify officials rather than get numerous officials who have to try to justify their existence and who add enormously to initial and running expenses.

A form is enclosed which please sign and return. No money need be sent with the form. A copy of the constitution will be sent to intending members, who will then pay their subscription.

A manager who is a member of any other society, organisation or trade union is not debarred thereby from membership of the Managers' Federation.

Managers, assistant and relief managers are eligible for membership.

Local associations of managers may join the Federation and retain their identity for licensing and other work.

In conclusion, we expect to be abused and our motive challenged, but that always has been the experience of those who have set out to help their fellow men. We welcome and thrive on criticism. Particularly do we expect some people to criticise our co-operation with the C.E.A., without which, however, any managers' organisation will be short lived. Co-operation from the first has eliminated heavy initial expenses—in fact, as you have probably observed through the co-operation of the C.E.A. a considerable clerical expense has been saved by their allowing us the use of their addressing and postal facilities.

C. CLOW.
Hon. Secretary.

128, Cleethorpes Road, Grimsby.

"IDAHO"

Booked to the Granada Circuit

The most recent indication of the popularity of Roy Rogers, Republic's "King of the Cowboys," is British Lion's announcement that "Idaho" has been booked to play the Granada circuit.

Following the news that Rogers' "Heart of the Golden West" is to be seen in the West End, this latest booking provides further proof of the urban and suburban demand for costly Western features—a demand which is growing daily more insistent, say British Lion.

Rogers sings six songs in "Idaho," and is supported by Smiley Burnette, Virginia Grey, Harry Shannon and Bob Nolan and the Sons of the Pioneers. Joseph Kane directed.

HALIFAX CHARITY CONCERT

As a result of a Sunday evening concert at the Palladium, Halifax, W. E. Chilton raised £72 10s. for charity, the sum of £3 9s. being allocated to the C.T.B.F. Local artists supplied the entertainment, and a feature of the programme was the acknowledgment made to every member of the staff, including cleaners, who had worked for the success of this charitable effort.

STUDIO WAGE SETTLEMENT

A.T.K.E. Withdraw Notices

all-day conference on Thursday, October 7, between representatives of the British Film Producers' Association and the National Association of Theatre Kine. Employees cleared up whole of the difficulties which ted between the two bodies and prompted the Union to the Ministry of Labour of dispute.

he matter was reported upon on previous day, Wednesday, to Film Producers' Association by W. Watkins, chairman of the ur Sub-committee.

r. Watkins said that the Labour committee felt that the differes between them were not such ould not be eased by a getting ther of the members and Mr. rien, and Mr. Clark, Mr. Hall himself had already contacted O'Brien and Mr. Kelly. Many he outstanding differences had removed, the salary schedule g the only one not settled. A her meeting would be held the owing day.

stated above, an all-day conence was held, at the close of h the following joint statement issued:

At an all-day conference held Thursday, October 7, between P.A. and N.A.T.K.E. representatives complete agreement was hed upon all matters outstand- The Union will withdraw the days' notice of dispute which lodged with the Ministry of our and which was due to re on October 11.

TOWN PARADE AS FILM CLIMAX

"A Canterbury Tale"

enes from the climax of "A terbury Tale" were filmed last by Michael Powell in the ts of Canterbury, the inhabis of which appear as the oning crowd in these shots of ers marching behind a regital band through the town to Cathedral. Erwin Hillier was arge of camera operations.

rst filming was a close view of band, shooting down from the of the camera car right behind musicians. The more specular work, taking in the whole n, was done in two parts. Cutts were filmed from various s down the street, some of ief of which were from the near the Old Weavers, from the soldiers appear fleetingly s the little bridge. At the side of the street a camera he entrance of the Pilgrims' pital takes them as they go framed by the doorway.

ar the Christ Church gate with Cathedral beyond, a crane ed in a sweeping movement whole lot advancing.

borah Kerr is scheduled to r with Robert Donat in "Perstranger," which Sir Alexander will produce for M-G-M sh.

Producer Fred Zelnik with Leni Lynn, Will Fyffe and director Maclean Rogers on the set of the current British National production HEAVEN IS ROUND THE CORNER

A COMPOSITE FARM SET AT ELSTREE

"Heaven is Round the Corner"

Monday saw the start of the third week on British National's "Heaven is Round the Corner," which Fred Zelnik is producing with Maclean Rogers directing. Holmes Paul, art director of the picture, has erected a composite set of the farm on which much of the action takes place, with the entrance to the farmhouse, the kitchen, sitting-room, and bedrooms.

Outside on the lot the exterior of the farm and the farmhouse has been built up in a field, for numerous exterior shots. While Jimmy Wilson, with Arthur Grant as operator, has been filming the interiors, another unit, with Frank Buckingham on the camera, has been taking advantage of every bit of sunshine to secure exterior shots on various locations around the countryside.

Will Fyffe as an old farm labourer, Leni Lynn as "Miss Joan," and Leslie Perrins as her father, have been featured in sequences filmed during the week. When shots on the farm are completed, the unit will move on to another stage, where Paris backgrounds will be filmed. Magda Kun appears with Leni Lynn in the Parisian sequence.

Wallace Orton and John Harlow are casting for "The Mouse," but although a number of well-known players are already practically fixed, it is still too early to give a list of their names. Technically, "The Mouse" is likely to be particularly interesting, because the lighting effects are going to set the cameraman plenty of problems. On the other hand, he should have some exceptional opportunities for exhibiting his talent in set lighting.

Percival Mackey is busy working on the musical accompaniment to the Oswald Mitchell production. "Old Mother Riley Overseas," and John Baxter's "The Shipbuilders" is rapidly approaching a stage where it will be available for Trade show. Donald Taylor hopes to have Strand's "Battle for Music" ready in about four weeks' time.

"OUT OF CHAOS"

Two Cities Short

Shooting is going well ahead on the Two Cities short "Out of Chaos," which Jill Craigie, wife of author-film director Jeffrey Dell, is directing as a gesture to contemporary art, and coincided last week with the second birthday of the Civil Defence Artists' Exhibition.

This year the exhibition was opened by the Minister of Home Security, Herbert Morrison, who certainly appeared to enjoy his appearance before the cameras. With him were Helen Wilkinson and Admiral Sir Edward Evans, Regional Commissioner. The opening of this exhibition forms an integral part of the film. Another scene shows phases of our war time existence.

STUDIO SPACE RESTRICTION

Demand for a Higher Rating

OBSTACLES to film production caused by the Ministry of Labour rating studios on too low a standard were placed before the British Film Producers' Association on Wednesday of last week in a letter from Paul Soskin.

He stated that he was about to start upon a new picture, but owing to D. and P. being rated as three-unit studios, he was unable to get a stage until next March, labour shortage making it difficult also to do exterior scenes.

The suggestion was made in Mr. Soskin's letter that D. and P. should be raised to a five-unit rank. In this he was supported by Arnold Pressburger.

The President, J. Arthur Rank, said it would be necessary to place the matter before the Man-Power Board, and it was agreed to support the advocacy of a four-unit standard for D. and P. studios.

Film Production Council

It was reported to the Association that no interest had been exhibited by laboratory interests in the Film Production Joint Council. It was decided to go forward without that body. The Shorts Association had agreed to join.

Rigid Swedish Censorship

Swedish censorship of British films which had excluded from that country some British films of good quality was discussed under a letter from Michael Balcon, who asked how other producers had fared and how many British films had passed the censor since the outbreak of war.

Major R. P. Baker said that a change for the better had taken place in Sweden's attitude to the Allies during recent months. He thought they might hope for a more favourable verdict upon pictures if they were re-submitted.

Correction

Two Cities Films have asked us to point out the unfortunate error they made in a caption of a photograph published in last week's issue taken on the set of "The Way Ahead," now in production at Denham Studios. With Del Giudice, managing director of Two Cities Films, and J. Arthur Rank was Lord Margesson, whose name was confused with that of Lord Mottistone.

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Forde Fashions a New Vera Lynn

NO SYNTHETIC GLAMOUR HERE

"I SHALL develop and present a new Vera Lynn in her next film." These were the words of Walter Forde when he signed with Columbia British to direct Ben Henry's current production, "Music in the Night," now shooting at Teddington—and his pledge is fast materialising.

During the first two weeks' shooting schedule a new Vera Lynn has been fashioned for presentation to the film public which, it is believed, will not only satisfy her host of followers, but will accentuate the interest of other audiences.

Forde has made no attempt whatever to infuse synthetic glamour into the role being played by Vera, but with many an adroit touch in bringing out hidden potentialities in Britain's foremost singing star. She will emerge an accomplished actress as well as a widely acclaimed singer. This is revealed not only in the modernistic sequences of the present-day war-time background, but also in the period settings that are woven into the story, sequences which have been currently shot in the past week.

"THE TAWNY PIPIT" ON LOCATION

The Two Cities unit, headed by co-directors Bernard Miles and Charles Saunders, together with Associate Producer Herbert Smith, has returned to the Cotswolds to shoot some of the final exteriors for "The Tawny Pipit."

The Burford sequences will include some of the village youngsters who proved themselves such natural spontaneous players in this amusing comedy of English village life and character.

The unit is expected back in London next week for further studio shots, probably at the Merton Park studios.

O. H. CORNELIUS JOINS EALING

To Make Four for Balcon

O. H. Cornelius, known in Britain's film Industry before the war as expert cutter of some of Alexander Korda's most important productions, has returned from South Africa where he has become well-known as a writer, director and producer of a series of documentary films on South Africa's war effort. These have been made for the Union Unity Truth organisation which is under the patronage of Premier Smuts, now in Britain, who appeared in some of the films.

Mr. Cornelius has joined Balcon as associate producer on four films a year of the "story-documentary" type which Ealing has popularised in such subjects as "Greek Testament.

The first two subjects are war subjects with a difference, the first deals with the increased popularity of art in Britain during war time, with particular reference to the general popularity of the ballet. The second will deal with the picturesque life aboard the barges on Britain's many canals.

"2,000 WOMEN" INTERNED

Luxury Hotel Background

"2,000 Women," which Frank Launder is directing for Gainsborough, has a unique pictorial background, a well-known spa in France transformed by the Germans into an internment centre. One of the former luxury hotels, with marble staircases and paved colonnades, is in course of construction at Shepherds Bush. Current action is being staged on part of the setting, John Bryan's huge reconstruction of the hotel exterior covering the whole of Lime Grove's largest stage.

Here, through barbed wire barriers, the German lorries come and go. Spilling out of one lorry came Flora Robson, Phyllis Calvert, Patricia Roc, Muriel Aked, and Jean Kent. The Germans marshal them in the palm-fringed roadway, while from above Renee Houston and Hazel Bray yell down greetings: "Welcome to Holloway!" Then the new arrivals are led away with their baggage to meet the "reception clerk" (Carl Jeffe), a German sergeant.

Young and attractive Hazel Bray, appearing in these scenes, is a discovery of Renee Houston. She will sing her first screen number in the internment camp concert which features in "2,000 Women."

Motherland Unit Returns

Widgey R. Newman has returned to his "Motherland" unit after nearly a month in East Anglia on various types of motorcraft. During this period the unit of eight had a motor cruiser as their headquarters and a shallow-draught speed boat for visiting those inaccessible places which are the story of "Sugar and Sluice" (20th Century-Fox).

Roy Plaskett was in charge of cameras; Mrs. Newman, production manager, and Widgey R. Newman in control.

LOVE AMONG MONOLITHS

"Fiddlers Three"

The current week's shooting on the new Tommy Trinder musical, "Fiddlers Three"—which Harry Watt is directing—opened on location in Buckinghamshire with Diana Decker in a gay scene as a Wren trying to get a lift from an Army lorry.

Raising her skirt a la Colbert, Diana succeeds in attracting the attention of an Army driver. But the lift is not forthcoming, for the driver turns out to be an elderly A.T.S. with decided views on pretty Wrens and the rules of the road!

Returning to Ealing later in the

Continued at foot of next column

AIR-SEA RESCUE THRILLS

Only One Woman Character

MAUDIE EDWARDS, the only woman to appear in Michael Balcon's Air Sea Rescue film "For Those in Peril," which is being directed by Charles Crichton, makes her appearance at Ealing this week in a bar-room scene.

This week shots were also taken of three airmen who have been brought down and are floating in their rubber dinghy in a mine field. They are attacked by an enemy plane, and the navigator (William Rodwell) jumps into the water to avoid being hit by machine-gun bullets. Real bullets were used to make this an exciting and realistic shot—and, so the actors, it *was*. A Walrus seaplane is seen circling the dinghy and the squadron-leader (Robert Wyndham) makes a vain attempt to warn the pilot not to attempt a rescue. But the message fails to reach him and the gallant effort by the Walrus to make a landing ends in tragedy.

So the wait for rescue goes on. A mine floats perilously near the dinghy and the squadron-leader wards it off with his hands.

Co-Author Plays a Part

"THE WAY AHEAD" IN NORTH AFRICA

Last week Guy Green transferred his cameras to Stage 2, where, under the direction of David Rawnsley, a completely different environment had been prepared for the players of the Two Cities' production, "The Way Ahead." The set was a set representing a café in the Mediterranean area, where the seven soldiers and their officer (David Niven) find lodging after they land on foreign soil. A native café proprietor is played by Peter Ustinov, part-author with Eric Ambler of the story.

Raymond Huntley and Hugh Burdon provided some excitement when they decided to hold a turtle race on a table.

Next week the unit go on to more serious business, when "street fighting" sequences will be shot.

What is "Double Time"?

TWO DAYS OR SEVENTEEN HOURS?

Two important points have been discussed by producers' representatives with the A.C.T. regarding Sunday work and insurance of employees sent abroad on location.

The first dealt with the interpretation of double pay for Sunday work, the producers' view being that this means two days' pay, the Union contending that it means 17 hours. The point is under discussion.

The second is a matter arising out of the war situation. If, said the A.C.T., technicians were sent abroad on location and were made prisoners of war, such people should be paid their full salary for the period during which they were prisoners of war.

The Labour Sub-committee, reported Mr. Watkins to the B.F.P.A., had investigated insurance rates for the risk and found that the premium was a half of one per cent. They therefore recommended that this should be effected.

"Stand-In" Cancellations

Mr. Watkins also reported a request from the Film Artistes' Association for a complete revision of their agreement. A matter upon which submission had been made was the remuneration of "stand-ins," and it was recommended that if a "stand-in" had been engaged for a particular time and a cancellation took place, the person should receive half the sum originally agreed upon.

ENGLISH CAMP SETTINGS IN "HENRY V"

Linking Sequences

Shooting continued last week on the English Camp sequences in the Two Cities-Laurence Olivier production, "Henry V," with Laurence Olivier in the name part and directing, assisted by Supervising Editor Reginald Beck.

Against the massed background of English archers and men-at-arms, King Henry, in full battle armour, receives once more the French herald, Mountjoy, sent by the Constable of France to receive his ransom before the clash of Agincourt.

This sequence is a reverse close shot of the Camp, linking up with the major Agincourt sequence, and the amount of work which had to be done to piece these scenes into the greater canvas of those shot in Eire can well be imagined.

week, the unit switched to a tru impressive set of Stonehenge designed by Duncan Sutherland Here time has gone haywire, wi Tommy Trinder and Sonnie Ha as modern British sailors in convivial gathering of Ancie Roman soldiers. With the ca ture of the sailors the scene is s for a series of hectic adventure in Ancient Rome itself. France Day will appear in these scenes the Empress Poppaea, with Fra cis L. Sullivan as her husban Nero.

G.F.D.'s New Batch of Universals"

E TRADE SHOWS

assortment of mystery, mirth, music, thrills and edy is promised by Frank Ditcham in the five Uni- l pictures which are currently shown by neral Film Distributors.

e shows of two of the sub- "Raiders of San Joaquin" Sherlock Holmes and the f Terror"—were held yester- Wednesday). The remaining will be presented as :—

nursday, October 14, a.m., G.-B. Private Theatre, **Tickets to London,** with ele Morgan and Alan Curtis. iday, 10.30 a.m., G.F.D. ate Theatre, **Always a Brides-** , with the Andrews Sisters. iday, 2.30 p.m., G.F.D. Private tre, **Follow the Band,** with ie Quillan and Mary Beth hes.

tic Drama

"Two Tickets to London," an can, the first mate of a n ship, is accused of being sible for the ship being tor- d by a German U-boat and is nt back to London to prove nocence. He manages to from his custodians, and he help of Jeanne, whom he from a train wrecked by a n air attack, and ultimately ramatic re-enactment of what ned on the bridge of the ship, ght she was torpedoed clears lf and pins the crime on his r. Michele Morgan gives a effective performance as e, and Alan Curtis, in his important rôle to date, gives y impressive portrayal. C. y Smith, Barry Fitzgerald, y Wilson and Torquin Olivier so in the cast.

ctive Musical

ways a Bridesmaid" stars Andrews Sisters, Patric les, Grace McDonald, Billy t and the Jivin' Jacks and n another merry musical for rsal. The plot shows how an ant district attorney and a n detective succeed in arrest- wo swindlers who were using together organisation, run by Andrews Sisters, for ulterior es. Several songs presented e Andrews Sisters include Five by Five" and "Yoo-

ow the Band"

ddition to the stars—Eddie Quillan Mary Beth Hughes—there are a r of guest stars appearing in w the Band." They include s Langford, Leo Carrillo, Alvino Hlo Hattie, Ray Erberle, the King . the Bombardiers and Skinnay and the Groove Boys. The story out a farm boy addict to the ne who comes to New York and s star sensation. The musical al includes a number of hits, in- g "My Melancholy Baby" and Devotion."

dy Shown

two pictures which have already Trade shown and of which reviews will appear in next week's KINE. are the latest Universal Westerns and the most recent of the Sherlock Holmes series.

In "Raiders of San Joaquin" Johnny Mack Brown and Tex Ritter are seen as partners who successfully suppress outlaws who have the community of a small town fear-stricken. Fuzzy Knight, Jennifer Holt and the Jimmy Wakely Trio support the stars.

Holmes and Saboteurs

An intensely topical theme is presented in "Sherlock Holmes and the Voice of Terror," in which Basil Rathbone and Nigel Bruce star with Evelyn Ankers, Reginald Denny, Thomas Gomez and Montagu Love in support. This time Basil Rathbone, as the famous detective, is requested to help find and destroy a band of super German saboteurs who are operating in Great Britain. His investigations take him into the slums of London and from there to a war Ministry in which a German has secured an important position, enabling him to inform the Germans of important war decisions decided in the Ministry. Basil Rathbone is at his best, giving touches to his part that all Holmes readers well know, and Nigel Bruce makes his usually fine Dr. Watson.

Leon Errol, Mary Beth Hughes and Eddie Quillan in FOLLOW THE BAND (G.F.D.)

Sheffield Corporation reports a loss of £389 on four recent concert recitals at the City Hall, but, nevertheless, has made arrangements for another four such concerts.

MONDAY IS OCTOBER 18

CINEMA DAY FOR THE C.T.B.F.

YOUR DAY FOR YOUR BENEVOLENT FUND

M-G-M to Start Six More

***PRODUCTION** activities at the Metro-Goldwyn-Mayer studios, which have broken all summer records during the past few months, with as many as twelve feature pictures before the cameras at one time, will see no slackening during the remaining weeks of the present season. Six new pictures will go into production during the next few weeks.*

They include:

"The Canterville Ghost," starring Charles Laughton with Margaret O' Brien, directed by Norman Z. McLeod.

"Kismet," starring Ronald Colman with Richard Carlson, directed by William Dieterle.

"Mr. Co-Ed," starring Red Skelton with Esther Williams and Carlos Ramirez, famous Latin American baritone, directed by George Sidney.

"Gaslight," co-starring Charles Boyer and Ingrid Bergman, directed by George Cukor

"Tale of Two Sisters," produced by Joe Pasternak.

"Three Men in White," new Dr. Gillespie picture, starring Lionel Barrymore.

In Production

Nine pictures are now before the cameras. They include:—

"White Cliffs of Dover," starring Irene Dunne, with Alan Marshal, Frank Morgan, Roddy McDowall, Gladys Cooper, C. Aubrey Smith and Dame May Whitty, directed by Clarence Brown.

"A Guy Named Joe," starring Spencer Tracy, Irene Dunne and Lionel Barrymore, directed by Victor Fleming.

"The Heavenly Body," starring William Powell and Hedy Lamarr, with Fay Bainter, Spring Byington and Connie Gilchrist, directed by Alexander Hall.

"America," in Technicolor, starring Brian Donlevy, with Ann Richards, J. M. Kerrigan, John Qualen, Kay Medford, Charles Irwin, produced and directed by King Vidor.

"Meet the People," starring Lucille Ball and Dick Powell, with Virginia O'Brien, and Bert Lahr, with Charles Reisner as director.

Colour Musical

"Broadway Rhythm," in Technicolor, with George Murphy, Ginny Sims, Eddie "Rochester" Anderson, Charles Winninger and Lena Horne. Roy Del Ruth is directing.

"See Here, Private Hargrove!" with Robert Walker, Donna Reed, Chill Wills and Keenan Wynn, directed by Wesley Ruggles.

"Andy Hardy's Blonde Trouble," starring Mickey Rooney, with the Hardy Family regulars, Lewis Stone, Fay Holden, Sara Haden, and Herbert Marshall and Bonita Granville as guest stars. George Seitz is directing.

"Rationing," starring Wallace Beery, with Marjorie Main. Willis Goldbeck is directing.

SHEFFIELD AHEAD IN THE EDUCATIONAL FIELD

SHEFFIELD, with 50 silent film projectors, and several "talkie" sets, arranged by the Education Committee, is one of the most progressive cities in the country.

So says Miss Dorothy Grayson, formerly science mistress at High Storrs Secondary School for Girls, Sheffield, who has been appointed travelling educational representative of the British Film Institute. She is to do pioneer education work among youth by means of travel, geographical, sports, and educational films from the National Film Library.

"We have an ambitious programme mapped out. England is behind other countries in the use of films and other optical aids as a means of improving education, but the authorities are beginning to recognise the possibilities," she said.

Miss Grayson will not only show films, but will talk about them, and explain technicalities of film production—making the best use of the camera, lighting effects, the art of cutting, directing, etc.

"The British Film Institute," she added, "is hoping to establish closer collaboration with educa-

Continued in next column

tion, and my work will take me to teachers' training colleges, schools, local educational institutes, and professional societies.

ENTERTAINMENT TAX FINE

Dungannon Hall to Pay £20

At Dungannon, Coalisland Cinemas, Ltd., were fined £20 for breaches of the Entertainment Tax regulations. It was said that when inspectors visited the kinema they found three people without tickets. They admitted that they paid to enter the kinema but got no tickets.

The cashier admitted that was so, but stated that it happened in the rush period. The amount involved was not very much, but it was the principle that was serious. The present firm and manager had been warned previously for a breach of the regulations, for which they were not prosecuted.

For the defence it was said that the facts were as stated by the prosecution, but what happened was that the manager thought that all the people had entered for the first house. Subsequently, however, these three young men came in, and the attendant who was at the door showed them to their seats, his intention being to go and get them their tickets. Just then the inspectors arrived. There was no intention whatever of defrauding the authorities, and the magistrate might regard this as a technical offence.

W. Miller, the resident magistrate, imposed a fine of £50, mitigated to £20, and fixed bail in the event of an appeal.

"KINGS ROW"

Warner's Surprise Smash

One of the biggest surprises for a long while in the West End is the way "Kings Row" has registered as an outstanding hit at Warner Theatre. With four or five exceptions, Fleet Street critics gave the picture a hostile reception, only to see their verdict completely reversed by the public. Opening strongly, business for the first week beat every attraction the theatre has played since "Casablanca," while receipts for the second week ran well ahead of the first. Business at the Regal Theatre was equally strong.

"Kings Row" is being continued for a third week at the Warner, even though it is playing simultaneously at A.B.C. theatres north and west of London. This is the first time any picture has been held at Warner Theatre after it has gone into general release.

A pre-release at the Majestic, Liverpool, beat the records of "Yankee Doodle Dandy" and "Casablanca," and Ellis Williamson has re-booked it for another week.

Warner's exploitation department has prepared a strong campaign for "Kings Row" when it goes into the provinces.

A proposal to show a film and newsreel and have hymns and prayers and a short address at the Gem, Bolton, on certain Sundays has been turned down by the Watch Committee.

FILM THEFTS BY JUVENILES

New Headache for Exhibitors

A new form of malicious da —the theft of films—is being dulged in by young hooligan the provinces.

Last week two cases were deali In the one, two 9-year-old boys each committed at Rotherham Bo Juvenile Court to an approved s for stealing seven films, valued £12 15s., from the rewinding roo the Regal, Rotherham. Some of films were not recovered.

It was stated that the manage was caused a great deal of trouble the theft and had to borrow films another local kinema.

Bound Over

For stealing 900 ft. of the film "Speed Limit," valued at £25, from operating box at the Pavilion, Golbo two Lowton (Lancs) boys were b over for 12 months at Newton-le-Wil Police Court.

The boys, one of whom admi giving lengths of the film to boy the district, were ordered to pay of £1 and £2 towards the damage.

Clean Entertainment a "Mockery"

A member of the Haverfordw Council (Pembrokeshire), during the cussion on Sunday opening, decla that it was a mockery for the counc attend Thanksgiving Services one and then support the opening of Su kinemas the next.

The council ultimately decided to p pone, indefinitely, the consideration proposal to apply for an order.

"Fair wear and tear excepted" does not include wilful damage of this sort, and whilst replacements just now mean rather a strain on our slender stocks, we shall be pleased to help exhibitors who find themselves in difficulties.

For seating now and after the war . . .

G. B. KALEE LTD., 60-66, WARDOUR STREET, LONDON, W.1, AND BRANCHES. PHONE: GERRARD 5137/8/9. FACTORIES AT LEEDS, LONDON AND HIGH WYCOMBE

Pitchfords 2530

The Observation Window

In Defence of Renters

CHIEF OPERATORS ARE RESPONSIBLE

ONG the correspondence received by the KINE. this week on technical matters o from projectionists which p the cudgels on behalf of in the matter of film tion. These men of long ence have no hesitation in g their fellow-projectionists using damage, either by or failure to insist upon treatment of film by juniors.

S one chief of a kinema in Yorkshire: "The renters lves have quite a headache they have to exchange which are unrunnable, also ers they get from managers ining about the bad copies. not against all this, but the which we have all to look at e all this talking is going on ffenders are training more rs, which will make things es worse. If this is going to ue, it is going to be a war n both kinds of projec-s, so it must be decided very hat steps are to be taken.

UITE a number of ways exist to improve things, but in every one there is one let-Say just for the sake of an at you had a committee of ors to find these offenders, I like to guarantee that one or the offenders would try to the committee. If anything t to be done it must be on a le.

these hard times we all have to take a certain amount of long with the good. If rs who mutilate film were correct way of looking after m almost certain they would There is the other kind of r who is provided with a r, but you can't blame him manager's orders are to change over cues.

those who damage film in any way look at it like this ill, maybe, change and try elp us who are fighting this. If you broke a in someone's house you have to pay for it because it is not your property. The same thing applies to the film you are showing. Just because the film is booked for your theatre it doesn't belong to you, and if you damage it you have to pay for it. *You* should, but as a rule the bill goes to your employer, and you get away easy."

MY colleague R. H. Cricks in last week's IDEAL KINEMA referred to bad projection in leading kinemas. I notice that at Paignton the Clerk to the U.D.C. referred to what he termed an unfortunate circumstance experienced at a recent lecture and kinematograph film at the public hall, when, although the lecture was most interesting, the film, which of itself should have been most instructive, was badly handled in that the operators of the machine did not understand properly how to operate it, resulting in the meeting being broken up and much dissatisfaction expressed.

A LETTER from the A.R.P. officer regretted that the film show arrangements were unsatisfactory, and pointed out that the arrangements therefor were in the hands of the regional authorities. The Council decided to report the facts to the Regional Commissioner.

SLIPSHOD methods which have crept into film projection can be seen operating in other departments. I saw some hand-written posters being put up the other day over a canopy. They were in two parts, and the printing was not equal in both posters. So they were slapped up anyhow so that one poster had a redundant letter (Certificate "U U," for instance), while the other had the end of the message cut right across the title, making hash of its announcement.

J. BENSON.

HOW NOTTS AND DERBY ATTACK FILM MUTILATION

Suggestions and Recommendations

OPERATING through a Film Damage Committee, exhibitors and projectionists in the Notts and Derby area are attempting to arrest the growth of film mutilation. Recommendations recently adopted are set out below.

Decisions reached by the Notts and Derby Film Damage Advisory Committee have been embodied in requirements made of all kinemas in the area as follows:—

(1) The standardised film report, to be submitted for all copies, good or bad; in the case of the latter, a copy to be sent to the Advisory Committee.

(2) All double reels to be made up as follows: 1 and 2, 3 and 4, 5 and 6, etc.; and in no case should three reels be put together. Odd parts to be run single, even if only four minutes' running time; this will serve a double purpose of preventing film mutilation and saving carbons.

(3) *Splicing.*—The scraped portion of the film to be on the left-hand spool when rewinding, but in the case of an old copy, which may be badly curled on the end, the half-way joint may be made the other way when doubling up; no corners are to be trimmed on the joint. All joints are to be blacked out with Movietone ink to obviate the plop in the sound, the "V" to be four sprockets in length—*i.e.*, two perforations each side.

(4) *Packing.*—Split spools to be abolished; all films to be plated off on the rewinder.

If the film is for a direct cross-over, the leaders to be wrapped round the reel, the last picture to be left on the leader so as to enable the next man to check.

Where no bands are provided, a small piece of gummed paper to be stuck on film to prevent it being damaged through being loose in the tin. All tins are to be packed vertically when possible in the transit case.

(Copies of the requirements are being posted in all rewind rooms.)

Suggested Cures

At the last meeting of the Advisory Committee the methods by which it was hoped that film damage might be lessened were outlined. These included standardised film reports, signed packing slips, a film inspection centre, lectures to projectionists.

A complaint by renters regarding transit cases was met by the request to all kinemas: (1) to return forthwith all spare transit cases to their respective owners; (2) to cease using transit cases as rubbish boxes and waste baskets; (3) wherever possible to dispatch films in the identical containers in which they had been received.

It was stated that much trouble was caused by titles and ends being left off parts and reels and thus being lost, the drain upon the renters' quota of film being greatly increased. It was hinted that renters might make claims for compensation regarding such losses.

Inspection

Where damage to film is caused by faulty projection parts, the suggestion was made that the Committee's technical experts would offer to inspect equipment and advise, free of charge, any owners of inefficient plant. If such offers are refused renters might take up the question. The C.E.A.-K.R.S. Joint Committee might be invited to appoint an impartial inspector of projection-room plant.

To help the system of film reports, renters' representatives on the Committee promised to stencil copy-numbers inside container lids.

Wherever examples of film damage are brought before the Committee, the damage is reported to the kinema-owner and offers of tuition to employees in technical matters are made.

Suggestions were made of practical demonstrations and lectures, and the provision of a "spare" fully qualified chief for consultation and assistance as and when needed.

Birkenhead Sanction for Kinema Repairs

At Birkenhead Corporation Town Planning Committee W. M. and M. W. Shennan, architects, inquired if the committee had any objection to repairs being carried out at the Palladium Picture House, Price Street. The committee decided to raise no objection to the proposals.

Alterations at the Roxy Kinema have also been approved.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

I SAW a neat touch at an East End A.B.C. house—one of those little details which give evidence of showmanship. The manager, finding the normal lighting of the island paybox rather too bright to comply with the wishes of the police (whose decisions on blackout matters, if not always consistent, are final), looked around the theatre and unearthed several tube-lights of the kind sometimes used to illuminate shop-windows. He encased these in tinted gelatine and fixed them up along the top rail of the desk just over the cashier's head, where they threw a dim, rosy glow on to the cash plate and added a sensation of warmth to the foyer. It made all the difference and met the needs of the situation.

Marionettes Help

ANOTHER comprehensive campaign for Warner's now famous "Yankee Doodle Dandy" was carried out by Manager A. Baylis at the Regal, Chesterfield. It included all the usual features, such as foyer display, front of the house decoration, a loudspeaker van operating in conjunction with the War Savings Committee, window tie-ups with leading stores, music in the streets by a blind musician, etc., etc.

A stage show which combined publicity for the film and a charity effort on behalf of the local hospital was a great success, and is reviewed on our music page; but the two outstanding features of the campaign were the marionette performance in the foyer and the co-operation of the hotels, cafés, hairdressers, etc., who responded so effectively that they vied with each other in a competitive spirit to produce the most outstanding design with soap on their mirrors.

It meant that wherever people went in Chesterfield for a drink, refreshment, shaving or hairdressing, they were confronted with an advertisement for "Yankee Doodle Dandy" in a novel form

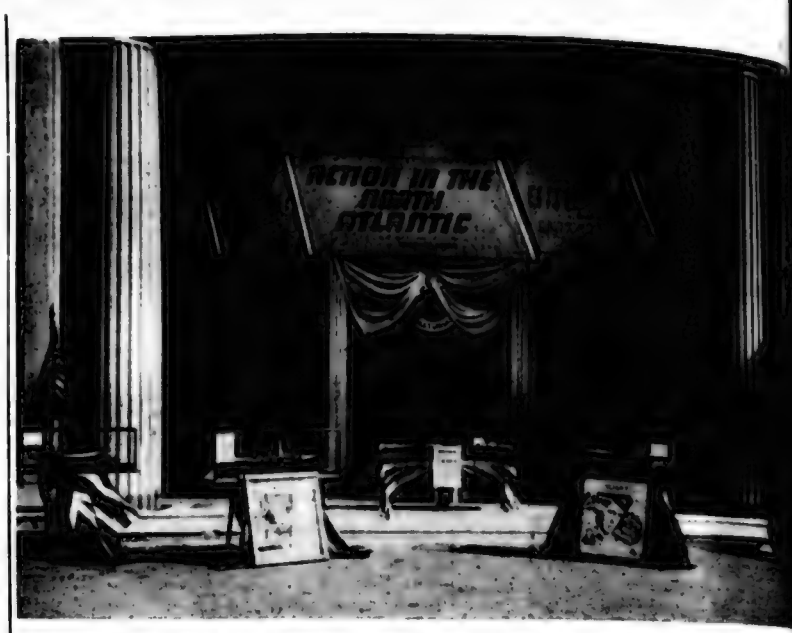
Two weeks prior to play-date the display erected in the foyer took the form of a proscenium front suitably painted and decorated and draped with curtains. Upon this was placed a miniature stage where a complete marionette performance was given, one of the marionette characters being Yankee Doodle Dandy, who appeared to be singing and dancing before a small microphone, music being provided by a gramophone and amplified through a wireless set. A small microphone was also used for announcements.

This performance was given at suitable intervals every day for three weeks, the third operator, and Mr. Baylis's younger son, being responsible for this. From the illustration it will be seen that it was up to professional standard. Extraordinary interest was displayed by the patrons in this little show.

This commendable exploitation was naturally beyond any one man's individual effort, and Mr. Baylis is enthusiastic in passing on credit to the whole of his staff who co-operated whole-heartedly to make the campaign such a pronounced success.

Model Advertising

LOCAL interest was focussed on the Lido Cinema, Golders Green, during the screening of "Action in the North Atlantic." Novel advertising played an important part in boosting this film. A display of real miniature working lifeboats, from the first model up to the present-day type, was on show in the vestibule. A display of advertising was arranged by the Royal Mail Steamship Lines, centred around lifebelts, and special cut-out posters of merchant ships. Bunting and flags decorated the front of the house and vestibule. The local Sea Cadet Corps, together with a detachment of W.R.N.S. from a nearby depôt were on duty. In connection with this film an appeal was made on behalf of King George's Fund for Sailors, and notable speakers were in attendance each night of the week, including the Mayor of Hendon and the Deputy Mayor. Guards of honour were provided each night by the Cadets and W.R.N.S. The results of the campaign was very pleasing and did credit to the work of Manager Lansmere.



Exhibition of working models and knitted comforts on view at the Lido, Golders Green, in connection with ACTION IN THE NORTH ATLANTIC (Warner)

The Hornpipe Dancer

"ACTION in the North Atlantic" (Warner) gave Reynolds Roberts, Regal, Kingston (A.B.C.), an idea to assist his collection for King George's Fund for Sailors.

One corner of the vestibule was draped with large Union Jacks to form a background, which carried a hand-painted board with drawings on imitation playing cards of Chiang Kai-shek, De Gaulle, Stalin, Roosevelt and Churchill held in a huge hand emerging from the sea with a ship at either side and the wording "Come on, Kingston. Help your sailors. It will give us a nap hand."

In the foreground was a small gig, complete with rowlocks, oars and a lifebuoy loaned by Commander Maddock, of the Kingston Steadfast Sea Cadets.

Much amusement was caused by a novel illusion created by Roberts to animate the display. A cardboard painted Jack Tar, complete with saucy wink, could be seen dancing in the bow of the boat when requested to do so by patrons. This was achieved by the "sailor" being placed over a reel of black thread and worked by a man hidden from view but in earshot of patrons, who were mystified by the sailor's antics.

The remainder of the foyer was tastefully decorated with nautical flags of all kinds and a collection made daily by the Kingston Steadfast Sea Cadets resulted in a useful contribution.

Animated Display

TWO novel touches were included in S. R. Roney's exploitation at the Ritz, Bradford, for "Yankee Doodle Dandy."

Like many other managers, he dressed his usherettes in costume for advance publicity, but he went one better by having their Uncle Sam hats pierced by cut-out lettering and fitted inside with a small torch battery and bulb so they were illuminated, and the could be seen in all parts of the the

Another novelty was a large of James Cagney, 5 ft. tall, movable arms and legs, made from and fitted by the chief operator w mechanical contrivance of bearings spindles driven by a sewing-ma motor operated by batteries. mechanism made both legs and one move, so that Cagney appeared striding across the front of the th It was in constant operation daily 9 a.m. to 9 p.m.

To complete the animated part campaign he had a man costumed painted suit to perambulate the pri streets playing an old-fashioned organ. Suitable notices were over the instrument, together wi selection of stills from the film. idea originated from an article in local paper lamenting the passing this old-fashioned source of music entertainment.

All the usual methods of display front-of-the-house dressing were employed to make this exploitation outstanding S. R. Roney campaign

In Good Forum

FRED HEATH (whose A.B.C. the Kentish Town Forum—is, strange coincidence, on the very Hampstead Heath) put over "A in the North Atlantic" with a camp combining both visual and aural licity. For a week before the

The miniature stage erected in the foyer of the Regal, Chesterfield, where a son of Manager Bayliss and the third operator presented marionette performances for YANKEE DOODLE DANDY (Warner)

TORCH BATTERIES
SUPPLY SERVICE
Guaranteed all year round
24-HOUR POSTAL SERVICE
Direct
Factory
Cinema
Contra
B. & B. BATTERIES, LT
CAXTON ROAD, WIMBLEDON, LONDON, S.

olds Roberts goes nap at the l, Kingston, for ACTION IN NORTH ATLANTIC (Warner)

film his organist (a local er) played an interlude consist- a medley of nautical melodies ing with "There'll Always be gland" and "Rule Britannia," h the audience joined with gusto. stibule was decorated with bunt- l flags, and lads of the local Sea took part in a stage presentation helped to emphasise the nature film in an effective way.

tistic Attendant's Lobby Display

OUGH film exploitation in the rseyside area is not outstand- nterprising these days, at the Tue Brook, Liverpool—an theatre—there has just been put a scheme for "Yankee Doodle " well up to pre-war standards. s rendered possible by the dis- of Manager A. Gregory that he his staff an attendant with pro- l ability as a signwriter and artist. When consideration was iven as to the form for a suit- by display for "Yankee Doodle " L. Yates, who joined the staff paratively recent times, volun- to execute an exhibition piece. accepted the offer and ed round for canvas, discarded y wood and water paints. Mean- ates turned up books of pictures of New York skyscrapers and copied them in bold, daring lines in colour on the canvas. The result is as shown in our reproduction. Observe the tiny dog on duty at the foot of the lamp-post!

The central figure with hat raised to the Statue of Liberty is a cut-out of James Cagney, mounted on an electrically operated gramophone turntable.

This display was made in the week before and in the week of showing, and although the film has now been withdrawn it is still in action.

During the run of "Yankee Doodle Dandy" Gregory introduced a successful interlude, in which assistant manager W. Abbotts led community singing of such songs as "Mary," "Over There" and the verse and chorus of the theme song. A visiting U.S.A. sergeant, who was an organist in his own country, played a finale.

Yates also executed an excellent lettering scheme for the tabs. Both before and during the run of the film great emphasis was given to the importance of this feature which certainly registered well in the pay-box.

"Kine" Pages

A LETTER from W. J. Rayner, of the Albion, Sudbury, states how the dearth of display materials makes any attempt at originality in exploitation a difficult proposition in the small towns, but expresses his appreciation of the coloured advertising pages in the KINE. which still provide a source of matter to make his advance notices of an interest-drawing nature.

Victory Angle

IN his "Yankee Doodle" campaign at the Premier, Manchester, Manager L. Hulton endeavoured to link up the British "V for Victory" attitude with "Over There," symbolic of the American spirit, in his foyer display and in his window tie-ups.

The slogans below were apt illustrations of the notices appearing in premises all over the district:—

Shoes.—Look Dandy in our footwear when you go to see "Yankee Doodle Dandy" at the Premier.

Hotels.—We know you sometimes "Back a Winner." . . . Back a "Cert" by seeing James Cagney in "Yankee Doodle Dandy."

Barbers' Shops.—If you feel better after a good shave, you'll feel better still after a good laugh. See "Yankee Doodle Dandy" at the Premier.

Tobacconists.—For a nice evening's enjoyment! (1) A *Good* Cigar! (2) A Good Film! See "Yankee Doodle Dandy" at the Premier.

Chemists.—Let us dispense your prescriptions! The Premier will "dispense" your fun when you go to see "Yankee Doodle Dandy" at the Premier.

Secretary's Skill

C. E. STEAD, of the North Finchley Odeon, who was an energetic and consistent advertiser in the piping days of peace, is finding it extremely difficult under present conditions to maintain a flow of publicity owing to the absence of materials, lack of suitable shop windows for displays, restrictions on the use of his stage, etc., but he seizes what chances come his way for an occasional boost. He showed me the stock cloth-backed lobby board on which his secretary had arranged a very attractive display for the RKO-Radio feature "Mr. Lucky," using cloth letters in two colours and carefully clipped extracts from the renter's display in our pages, with a length of white string hung down one side to support small "flags" containing extracts from the lay-Press critiques of the picture. Although simple and using commonplace material, the way in which the lady had arranged the items resulted in an eye-catching panel.

Skin Game

A NOVEL form of publicity was used by Manager Peter Shaw to put over "Something to Shout About" (Columbia) at the Grand Kinema, Edgware Road. He secured the loan of Woolworth's centre window in which to make a display of skiver skins (which, for the uninitiated, are split sheep skins). On one side were cards announcing "How to save money and coupons"; in the middle were the skins and specimens of the articles which may be made from them—purses, handbags, slippers, etc.; on the other side was the slogan: "This is Something to Shout About," and the addition of stills from the film and publicity cards giving details of place, times of screening, etc., completed an unusual and attractive display.

Celebrating

THERE was a special ceremony at the Stepney Troxy on Battle of Britain Sunday, arranged at the request of the civic authorities by Manager Allen Fryer and put over with his accustomed skill. The film "Can Britain Take It?" was screened and a boy of the A.T.C. band sounded a drum-roll. Then, referring to what Britain had endured three years ago, Mr. Fryer introduced the Mayor (Coun. C. Roeder, J.P.), who, in turn, introduced to the audience representatives of the N.F.S., Civil Defence, wardens, industrial workers, and, finally, Sqdn. Ldr. Dixon, M.C., D.F.C., an airman from the last war, who paid tribute to the airmen and others who had withstood the attack on this country, and commented on the future. At the conclusion of his speech the A.T.C. bugle band were brought up on the front stage lift while the tabs parted to disclose 120 members of the A.T.C. and 30 W.T.A.C.s drawn up on the stage. The Commanding Officer came forward and gave a general salute and "Lords of the Air" was sung off stage. During the speeches the R.A.F. and A.T.C. emblems were screened and the 25-minute show brought a tempest of applause from a thoroughly enthusiastic audience.

Wool Done!

WE don't hear quite so much these days about "Woollies for the Troops," a service which at one time formed a prominent feature of many kinemas and produced wonderful results. I was particularly interested, therefore, to be told recently by Manager E. Ghisletta, of the Finsbury Park Rink, that he continues to take regular collections from his patrons for this worth-while cause, a uniformed attendant standing beside the pay-box every day with a collecting box into which patrons drop their surplus cash. This has become so much of an institution that if the man happens to be missing some patrons ask where he is. Many of them are regular contributors, and the average weekly total amounts to something like £5—a praiseworthy figure for a district which is not plutocratic in type. Indeed, Mr. Ghisletta echoes words of the old drama that "It's the pore wot 'elps the pore"! He has a glass showcase in his foyer containing specimens of knitted garments made by his small party of regular knitters, who often receive letters of thanks from the recipients of their labours. Evidently Finsbury Parkers are generous when the appeal is good, for he tells me that he took £190 in the theatre a little while back for the Red Cross.

One Penny Per

G. BANKS DALE, of the Rex, Bedminster, Bristol, issues a monthly programme. Copies are displayed in the vestibule of the theatre, and patrons who would like one are asked to pay the sum of one penny, which goes to the Bristol Royal Infirmary. These pennies mount up and the institution receives quite a useful little sum in this way.

The Navy's Here!

THE Merchant Navy was given a fine advertisement at the Harrow Road Regal (A.B.C.) recently as a means of gathering in funds for King George's Fund. Detachments from the local Sea Cadets and the Girls' Sea Rangers attended at the theatre daily, speakers from the Merchant Navy League (many of them men who had been shipwrecked while conveying supplies across the oceans) told of their work afloat, the Ministry of Information lent a gallery of 54 in. square photos of naval scenes, including battleships in action, bunting brightened the foyer, and aid was lent by Whiteley's, who sent along their display manager to assist in setting out the exhibits. As Manager A. B. Bourchier remarked, the hall seemed full of uniforms for the week, and the result, I am told, was worthy of the energy expended.

A corner of the vestibule at the Premier, Manchester, where Manager L. Hulton tried a new angle for YANKEE DOODLE DANDY (Warner)

Meeting Tommy

A PARTY of 20 officers and men of the Birmingham N.F.S. accepted an invitation to visit the Forum Theatre, Birmingham, on Wednesday of last week to meet Tommy Trinder personally and see him play the rôle of fireman in "The Bells Go Down." Ealing Distributors arranged for Tommy to pay a special call at Birmingham, while Manager Wilfred Frank Washington fixed up the visit of the N.F.S. contingent.

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Foyer display cleverly painted by L. Yates, an attendant at the Carlton, Liverpool, for YANKEE DOODLE DANDY (Warner)

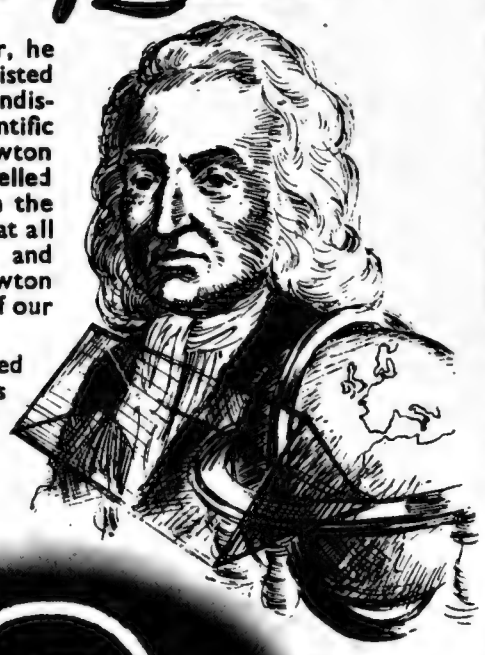
Eastern Art

THERE are some halls equipped with large vestibules where the managers seem to have abandoned the effort to contrive displays to fill the abundant space and counteract the bareness. Not so H. Freight, of the Mile End Odeon. A stroll round his extensive foyer is always interesting and educative. Not content with the professionally made displays supplied to him, he adds specimens of his own work, and it is not always easy to decide which have been made on the premises and which came from the studios. For example, recently he had a couple of large, colourful panels for "Dixie" (Paramount), one standing on an easel, the other fixed to a wall. Both included coloured portraits of Crosby and Lamour, both quoted the stars' names and the film title and made it clear that the picture is a Technicolor musical, but I was able to guess which was his own effort only by the fact that it had features missing from the other. These were the use of small cut-out stars and the application of glitter powder.

"The Province of Leaders..."

Isaac Newton was not only a leader, he was the greatest genius that ever existed and his law of gravitation remains indisputably the most wonderful scientific discovery of all time. But it was Newton himself who said "If I have travelled further than Descartes I did so on the shoulders of giants." Thus it is that all scientific progress is continuous and cumulative and doubtless even Newton would be amazed at the total of our knowledge today.

We at RCA in our own specialised field are continually adding to this vast fund of human knowledge and as a result our modern sound equipment represents the acme of achievement in sound technique.



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OUR ROAMING REPRESENTATIVE says:—

Hancock Leaves Hackney

THE heads of the Hackney A.T.C. asked A. V. Hancock, manager of the Regal (A.B.C.), to arrange a recruiting week for them and insisted (despite his reluctance) on his compering the show in his own inimitable way. He worked out a kind of "story" to form a connecting thread in the 30-minute series of demonstrations on the stage, taking the form of the entry, training and passing-out of a recruit to the Corps. As the tabs parted an "orderly room" was disclosed on the left, where a recruit was questioned by an officer, while Mr. Hancock, holding a "roaming mike," interjected explanatory comments to show why some of the questions were posed. Then squads of trainees were shown doing P.T., boxing, gymnastics, signalling with Aldis lamps, and aircraft recognition under the guidance of instructors—and very interesting these exercises proved, as the audience demonstrated by frequent applause. When there seemed likely to be a dull moment Mr. Hancock would pipe up over the loudspeakers with an apt or ribald comment. During the proceedings distinguished visitors were announced—first an inspecting officer (a different one each night throughout the week), then the Mayor, and finally, an air ace. At the conclusion the "finished article" marched on to the stage and saluted—a recruit just accepted for admission to the R.A.F.

Supplementing this interesting stage show Mr. Hancock had displays in the stalls foyer and the circle lounge, the latter being of particular interest and including trophies won by the local squadrons (which seem to have carried off everything but the cricket shield), dinghies, Browning and camera guns, training rifles, 'plane parts, instruments, a globe, photos, plans, etc. In the circle lounge, too, the visiting guests inspected a guard of honour of the lads, detachments of whom lined the walls of the auditorium during the display.

It happened that the week this occurred Mr. Hancock was promoted to the management of the Regal, Bridlington, where he will also have charge of a ballroom and café, and, unknown to him, his staff, the A.T.C. heads and the civic authorities arranged a farewell ceremony on the stage on Thursday evening as a finale to the show. Assistant manager S. Dove took over the microphone, announced Mr. Hancock's impending departure, and introduced the two A.T.C. C.O.s (Squadron Leader Manning and Flt. Lieut. Hardwicke) and the Mayor, who expressed their personal regret at losing so good a friend to the borough and the youth movements, presented him with an inscribed tankard and a model 'plane made by one of the lads as tokens of their esteem and good will. The theatre fireman, on behalf of the whole staff of the Regal, also handed over to Mr. Hancock a table clock with the combined good wishes of those with whom he has worked for the past 2½ years. Mr. Hancock was obviously much moved by these expressions of affection, and for the first time was almost at a loss for words, but managed to express his thanks with a vernacular story of local interest which brought down the house.

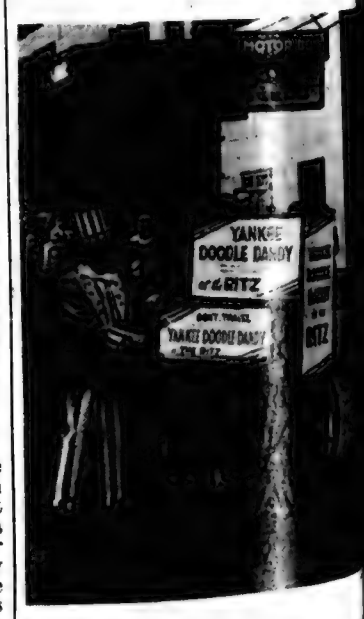
Renovations

CANOPY trouble resulting from the ravages of the weather has been overcome by Manager David Lyons at the Edgware Road Odeon by fixing a completely new front and sides over the existing framework. The new facing was made up by his maintenance electrician from odd timber and sheets of Uralite found lying around the building, painted in Odeon green and contrived as a banner-frame. The result, which looks quite like a professional job, is bright and cheerful and reflects credit on Mr. Lyons and his very handy man.

Misfire

I CAME across a specimen of publ... the other day which suffered ... two drawbacks. It was a d... arranged in the window attached ... café and consisted of a trio of ... animals and a wealth of stills, po... and cards relating to the two films ... cerned. The cards were headed with ... name of a theatre—which I will ... "Empress," but lacked any indica... of the whereabouts of the place. I k... a number of halls of that name ... where and racked my brains to iden... the one concerned, but failed. ... eventually I inquired in the café. "... the one just up the street," I was t... The one "just up the street" is kn... as the "Lowdown Picture Theatre." ... the district in which it stands, and ... leaving the café I verified that the l... name appears on its frontage. M... over, "Picture Theatre" appears ... the side as well, the district ... having been removed some time ago ... doubt for security reasons. Why, ... head its bills with the misleading ... "Empress"? Reference to the K... Year Book showed me subsequently ... the hall is listed under its district ... the "Empress Picture Theatre." H... ever that may be, the fact remains ... it is now popularly referred to as ... "Lowdown," and that the latter ... appears over its doors. The issue ... bills with any other name and mino... district is, therefore, apt to be misl... ing—except perhaps to the ... residents.

The second weak point about the ... play was that I saw it on the after... of Monday, the 13th. A second ins... tion of the window showed that ... announcements referred to the films ... due for screening "September 9 ... three days." The programme had ... ended two days before I saw the ad... tisement. Surely, an alert mana... would have cleared the announcem... and models away as soon as the ne... the films ended, even if he did not ... the window for another advert. of ... following week's films? Had I bee... member of the public anxious to see ... programme I should have felt ... appointed at having missed it and ... had my attention drawn to it too ... To my mind, removal of dead publ... is almost as important as the dis... of live publicity in good time.



A stunt of S. R. Ro...ey's to c... attention to the ...creening ... YANKEE DOODLE D...NDY (W... ner) at the Ritz, Bradford

RELEASES FOR NOVEMBER 8

Compiled by A. W. OWEN

MY FRIEND FLICKA
(20th Century-Fox)

Length 7,964 ft. Reg. No. 80. Reviewed in KINE. July 22,

Roddy McDowall, Rita Johnson, ton Foster.
ERE.—Western romantic melo- ma, adapted from Mary O'Hara's el of a small boy and his horse, ted in Technicolor.
" Fidelio " Overture, Beethoven erpts) (Hawkes), with adaptation the orchestral piano-conductor
c.—As organ, recorded on .V. D.B.2261 by the B.B.C. Sym- ny Orchestra.

FALCON STRIKES BACK
(RKO-Radio)

A. Length 5,937 ft. Reg. No. 88. Reviewed in KINE. July 1.

Tom Conway, Harriet Hilliard, e Randolph.
ERE.—British sea war docu- tary, issued with the co-operation the Admiralty; the log book of of His Majesty's submarines rating in enemy waters off Nor-
" The Hebrides " (" Fingal's ve ") Overture, Mendelssohn (ex- pts), with adaptation from the hestral piano-conductor copy.
NC.—As organ, recorded on H.M.V. 3.2100 by the B.B.C. Symphony hestra.

TANYA
(Butcher's)

U. Length 6,508 ft. Reg. No. 576. Reviewed in KINE. July 29, 3.
Lubov Orlova, Yevgeny Samoilov.
ERE.—Russian romantic musicale, spectacular rise of a little maid- all work to fame in the industrial d.
" La Czarina," Ganne (Hawkes). n adaptation from the piano-solo y.

NON-SYNC.—As organ, recorded on H.M.V. C.2514 by Marek Weber's Orchestra.

GENTLEMAN JIM
(Warner)

CERT. U. Length 9,383 ft. Reg. No. F.6721. Reviewed in KINE. September 16, 1943.
STARS.—Errol Flynn, Alexis Smith.
ATMOSPHERE.—Biographical boxing comedy melodrama, based on the life of James L. Corbett, the famous boxing champion.
ORGAN.—" Entry of the Gladiators," March, Fucik (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.4380 by H.M. Coldstream Guards.

SOMEONE TO REMEMBER
(British Lion)

CERT. U. Length, 7,210 ft. Reg. No. F. 6707. Reviewed in KINE. September 9, 1943
STARS.—Mabel Paige, John Craven.
ATMOSPHERE.—Sentimental comedy-drama concerning a generous and trusting old lady who is sustained during her widowhood by the conviction that she and her long-lost son will be reconciled.
ORGAN.—" Somewhere a Voice is Calling," Tate (Chappell), synchronised with non-sync. recording and adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded by Peter Dawson on H.M.V. B.8919.

THE BLACK RAVEN
(Pathé)

CERT. A. Length 5,507 ft. Reg. No. F.6714. Reviewed in KINE. September 23, 1943.
STARS.—George Zucco, Wanda McKay.
ATMOSPHERE.—Romantic thriller describing dark and sinister deeds in a lonely, storm-swept hotel on the Canadian border.
ORGAN.—Storm Music from " Ivan the Terrible," Rimsky-Korsakov, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1698 by Albert Coates and the London Symphony Orchestra.

A Classical and Ballet Interlude

ING waited for a few weeks for eter Kenyon to get *au fait* with mbassador patrons at Hounslow new solo-resident work at this e, I called in last Thursday after- o note results.
r Kenyon is mixing his interludes s'ing the likes and dislikes of his y audiences, and has, I think, isely decided to give music lovers cial interlude at least once a , and the interlude I heard was them.
title was announced, using the no slide matter whatever being ed. Just a short résumé and ation in the form of a wire rather a letter, otherwise depending upon sic itself and the musicianship of layer to tell their own story. ts were taken judiciously from Liszt 2nd Rhapsody, Beethoven's nlight" Sonata "Andante," ikowsky's "Valse des Fleurs," a ss's "Hungarian Dance," the first of the "Dance of the Hours" heli), the "Chanson Triste" and ping Beauty Valse" of Tschaikowsky, the "Valse Lente" from the "Coppelia Ballet," and as a finale a Malcolm Sargent London symphony recording of the last movement of the "Dance of the Hours" was synchronised with good results, for the amplified record and a generous amount of organ superimposition created an arresting ensemble which earned merited applause at the interlude's conclusion. Peter Kenyon used the stage piano, played from the organ console in several of the numbers effectively, although in the accompanimental passages of the "Moonlight" its amplification tended to produce "staccato" effects. The organist could not possibly be blamed for this, as he would be quite unable to hear the result at the console, and I only refer to it as a warning to organists that "legato" soft accompaniment should not generally be given to an amplified piano.

It was good to hear this fine Compton organ in use again, and I feel sure the patrons will give Peter Kenyon every encouragement to maintain a good standard.

A. W. O.

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NEWS OF THE ORGANISTS

Chesterfield Organist Repays a Debt

EARLY this year Cyril Birmingham, the resident solo organist at the Regal, Chesterfield, was desperately ill in Chesterfield Royal Hospital, and only by skilled and devoted attention was his life saved.

He decided that mere thanks did not meet the case and, therefore, with the ready assistance of Manager Baylis, they devised a scheme to raise a handsome donation to the hospital by giving special stage shows in the kinema entirely provided by voluntary effort in the town. Valuable prizes were given to the 20 competitors and presented to the winners by the Mayor and Mayoress. Special tickets were issued at the kinema from which a proportionate amount went to the hospital and at the same time secured priority seats at the concert performance where collecting boxes were also generously filled by the patrons. The sale of hospital contribution tickets reached the sum of £227, so this organist's wish was fully gratified. Incidentally, the film shown that week was "Yankee Doodle Dandy," and a packed theatre ensured because for two weeks previously the theme songs had been the subject of the organ interludes. A combination of gratitude, entertainment and good business for all concerned we can safely assume.

A. W. O.

Prendergast—Esgate Co-operation

AN interesting letter from my old friend Arthur Esgate has reached me telling of his resignation after 12 months' service as manager-organist of the Regal, Bridlington, for the New Mayfair circuit. The lure of the solo organ was too strong, and he is now solo organist at the Rialto and Clifton, York, under the management of that astute and experienced showman J. Prendergast. This musical-managerial co-operation, plus that of the chief electrician, will certainly bring results. The theatre is wired for B.B.C. broadcasting, and the first fight they will have is to get it back on the air again. Arthur Esgate's six years with Paramount, two years with G.-B., including 15 months at their big Manchester house, were a solid groundwork for attaining both musicianship and showmanship experience. York hasn't been so much in the news lately, but York musical folk will not be slow to welcome an efficient newcomer to their city.

A. W. O.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thur., Oct. 14	10.30 a.m.	G.B. Theatre	Two Tickets to London	G.F.D.	Michele Morgan
,, ,, 14	11 a.m.	Studio One	Under Your Hat	British Lion	Jack Hulbert
,, ,, 14	10.30 a.m. & 2.30 p.m.	Century	Wintertime	20th Century-Fox	Sonja Henie
Fri., ,, 15	10.30 a.m.	Private Theatre	Always a Bridesmaid	G.F.D.	Andrews Sisters
,, ,, 15	2.30 a.m.	Private Theatre	Follow the Band	G.F.D.	Leo Carrillo
,, ,, 15	10.30 a.m.	Odeon	The Sky's the Limit	RKO-Radio	Fred Astaire
Tues., ,, 19	10.45 a.m.	Rialto	It's a Great Life	Columbia	Penny Singleton
,, ,, 19	11 a.m.	Studio One	Hi Diddle Diddle	United Artists	Martha Scott
,, ,, 19	10.30 a.m.	Cambridge	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.30 a.m.	Own Theatre	Good Morning, Judge	G.F.D.	Dennis O'Keefe
Wed., ,, 20	10.45 a.m.	Rialto	Destroyer	Columbia	Edward G. Robinson
		BIRMINGHAM.			
Tues., Oct. 19	10.30 a.m.	Forum	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.30 a.m.	Scala	Heaven Can Wait	20th Century-Fox	Gene Tierney
,, ,, 19	10.30 a.m.	Futurist	Mister Big	G.F.D.	Gloria Jean
,, ,, 19	10.30 a.m.	Futurist	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
Wed., ,, 20	10.45 a.m.	Futurist	Things to Come	Exclusive	Raymond Massey
,, ,, 20	10.30 a.m.	Scala	Claudia	20th Century-Fox	Dorothy McGuire
Thur., ,, 21	10.30 a.m.	Scala	Holy Matrimony	20th Century-Fox	Gracie Fields
Fri., ,, 22	10.30 a.m.	Scala	Wintertime	20th Century-Fox	Sonja Henie
		CARDIFF.			
Tues., Oct. 19	10.30 a.m.	Olympia	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.45 a.m.	Park Hall	Girl Crazy	M-G-M	Mickey Rooney
,, ,, 19	10.45 a.m.	Empire	Holy Matrimony	20th Century-Fox	Gracie Fields
,, ,, 19	10.45 a.m.	Odeon	Under Your Hat	British Lion	Jack Hulbert
Fri., ,, 22	10.45 a.m.	Empire	Claudia	20th Century-Fox	Dorothy McGuire
,, ,, 22	10.30 a.m.	Park Hall	Mister Big	G.F.D.	Gloria Jean
,, ,, 22	10.30 a.m.	Park Hall	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
		GLASGOW.			
Mon., Oct. 18	10.45 a.m	Cosmo	The Man From Down Under	M-G-M	Charles Laughton
Tues., ,, 19	10.30 a.m.	Regal	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	11 a.m. & 2.30 p.m.	Own Theatre	Claudia	20th Century-Fox	Dorothy McGuire
,, ,, 19	10.45 a.m.	Playhouse	Under Your Hat	British Lion	Jack Hulbert
Wed., ,, 20	11 a.m. & 2.30 p.m.	Own Theatre	Wintertime	20th Century-Fox	Sonja Henie
,, ,, 20	10.30 a.m.	La Scala	Mister Big	G.F.D.	Gloria Jean
,, ,, 20	10.30 a.m.	La Scala	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
Thur., ,, 21	10.45 a.m.	Picture House	Heaven Can Wait	20th Century-Fox	Gene Tierney
Fri., ,, 22	11 a.m. & 2.30 p.m.	Own Theatre	Holy Matrimomy	20th Century-Fox	Gracie Fields
		LEEDS.			
Tues., Oct. 19	10.30 a.m.	Ritz	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.45 a.m.	Tower	Claudia	20th Century-Fox	Dorothy McGuire
Wed., ,, 20	10.45 a.m.	Tower	Holy Matrimony	20th Century-Fox	Gracie Fields
Thur., ,, 21	10.30 a.m.	Odeon	Under Your Hat	British Lion	Jack Hulbert
,, ,, 21	10.45 a.m.	Tower	Mister Big	G.F.D.	Gloria Jean
Fri., ,, 22	10.45 a.m.	Tower	Wintertime	20th Century-Fox	Sonja Henie
		LIVERPOOL.			
Tues., Oct. 19	10.30 a.m.	Forum	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	11 a.m.	Own Theatre	Wintertime	20th Century-Fox	Sonja Henie
,, ,, 19	10.30 a.m.	Futurist	Mister Big	G.F.D.	Gloria Jean
,, ,, 19	10.30 a.m.	Futurist	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
Wed., ,, 20	11 a.m.	Own Theatre	Claudia	20th Century-Fox	Dorothy McGuire
,, ,, 20	10.30 a.m.	Forum	Under Your Hat	British Lion	Jack Hulbert
Thur., ,, 21	10.45 a.m.	Trocadero	Heaven Can Wait	20th Century-Fox	Gene Tierney
Fri., ,, 22	11 a.m.	Own Theatre	Holy Matrimony	20th Century Fox	Gracie Fields
		MANCHESTER.			
Tues., ,, 19	10.30 a.m.	Gaumont	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.45 a.m.	Odeon	Claudia	20th Century-Fox	Dorothy McGuire
,, ,, 19	10.30 a.m.	Market Street	Garrison Follies	Ben C. Gibbs	Barry Lupino
,, ,, 19	10.30 a.m.	Market Street	Sheepdog of the Hills	Ben C. Gibbs	David Farrar
,, ,, 19	10.30 a.m.	Theatre Royal	Mister Big	G.F.D.	Gloria Jean
,, ,, 19	10.30 a.m.	Theatre Royal	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
Wed., ,, 20	10.45 a.m.	Gaiety	Holy Matrimony	20th Century-Fox	Gracie Fields
,, ,, 20	10.30 a.m.	New Oxford	Phantom Ranger	New Realm	———
,, ,, 20	10.30 a.m.	New Oxford	Strange to Relate	New Realm	———
,, ,, 20	10.45 a.m.	Gaumont	Battle of Britain	United Artists	———
,, ,, 20	10.45 a.m.	Gaumont	Hoppy Serves a Writ	United Artists	William Boyd
Fri., ,, 22	10.45 a.m.	Gaumont	Heaven Can Wait	20th Century-Fox	Gene Tierney
,, ,, 22	10.30 a.m.	New Oxford	Avalanche	New Realm	———
,, ,, 22	10.30 a.m.	New Oxford	Romance of the Rockies	New Realm	Tom Keene
,, ,, 22	10.30 a.m.	Theatre Royal	Sherlock Holmes and the Voice of Terror.	G.F.D.	Basil Rathbone
,, ,, 22	10.30 a.m.	Theatre Royal	Always a Bridesmaid	G.F.D.	Andrews Sisters.
		NEWCASTLE.			
Tues., Oct. 19	10.30 a.m.	Haymarket	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.45 a.m.	Essoldo	Holy Matrimony	20th Century-Fox	Gracie Fields
Wed., ,, 20	10.30 a.m.	Essoldo	The Man from Down Under	M-G-M	Charles Laughton
,, ,, 20	10.45 a.m.	Grainger	Claudia	20th Century-Fox	Dorothy McGuire
Fri., ,, 22	10.30 a.m.	Essoldo	Mister Big	G.F.D.	Gloria Jean
,, ,, 22	10.30 a.m.	Essoldo	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
,, ,, 22	10.45 a.m.	Grainger	Heaven Can Wait	20th Century-Fox	Gene Tierney
		NOTTINGHAM.			
Tues., Oct. 19	10.30 a.m.	Carlton	Yellow Canary	RKO-Radio	Anna Neagle
,, ,, 19	10.30 a.m.	Scala	Mister Big	G.F.D.	Gloria Jeanè
,, ,, 19	10.30 a.m.	Scala	Raiders of San Joaquin	G.F.D.	Johnny Mack Brown
		SHEFFIELD.			
Tues., Oct. 19	10.30 a.m.	Hippodrome	Yellow Canary	RKO-Radio	Anna Neagle
Wed., ,, 20	10.45 a.m.	Cinema House	Stagedoor Canteen	United Artists	Cheryl Walker
Thur., ,, 21	10.45 a.m.	Cinema House	Mister Big	G.F.D.	Gloria Jean
Fri., ,, 22	10.30 a.m.	Cinema House	The Man from Down Under	M-G-M	Charles Laughton

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F Operator wanted.—Reply, qualifications, and wages re- to Plaza Cinema, Southchurch. d-on-Sea.

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UNTANT with experience of roduction and Assistant re- —Applications, in confidence, particulars of experience and required, should be addressed to rs, F., Box 647, Kinematograph

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